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Alviene
School
of
Dance
Arts



Alviene united stage-training schools, incorporated, New York

The
Alviene School
of
Dance Arts

T W O - T W E N T Y - F I V E
W E S T F I F T Y - S E V E N T H S T R E E T
: : : N E A R B R O A D W A Y : : :
ENTRANCE TO GENERAL OFFICES
225 WEST 57th STREET, N. Y. CITY



GV 1754
A4

*THE individual photographs
shown in this catalogue represent
celebrated artists who have
either graduated from the regular
course or studied under the personal
tutelage of*

Mr. Claude M. Alviene

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TRAINING SCHOOLS, INC.

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*Officers of the
Alviene School of Dance Arts*

ALVIENE UNITED STAGE TRAINING SCHOOLS, INC.

New York City, N. Y.



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INDEX

	PAGE		PAGE
Alviene School of Dance Arts..	6	Juvenile Department—Rates of	
Alviene Dancing	16	Tuition	78
Alviene Technique	7	Living Accommodations in New	
Alviene, Mr. Claude M.....	26	York City	13
American Dance Art	55	Make-up	25
Appearances, Public Student..	37	Male Dances	42, 55, 57, 61
Applications for Enrollment..	79	Master Tutor, The	27
Acrobatic Dances	63	Military Dances	64
Auxiliary Courses	24	National and Character Dances	65
Certificates and Diplomas.....	28	Nature Dances	52
Certificate of Graduation, Nor-		Normal Courses	72
mal Course	74	Novelty Dances	42
Classical Nature and Interpre-		Opera, Grand and Light Opera	
tive Dances	52	and Musical Comedy	48
Costume for Practice	13	Oriental Dances	50
Dalcroze Eurythmics	58	Pantomime	35
Dance Culture—Its Results....	54	Private Lessons	58
Dance Writing	70	Private Lessons—Tuition Fees.	58
Departments of the Alviene		Professionals Coached	27
Schools	80	Professional Training in Stage	
Directory of Studies	20	Dancing	22
Dramatic Training—Its Import-		Rag Dances and Buck Dances..	62
tance	45	Rates of Tuition:	
Eccentric Dancing	63	Stage Dancing—Junior and	
Egyptian Dances	50	Senior Terms	24
Eligibility	12	Tap and Step Dancing....	64
Entrance—Dates of Entering..	21	Toe Dancing—Junior and Sen-	
Evening Instruction	13	ior Terms	32
Exhibition Dancing	59	Rules and Regulations	14
Faculty, The	10	Russian Normal Dancing.....	19
Faculty—Ideals and Personnel	8	Screen Dancing	66
Financial Advantage of a Dance		Singers—Courses for	43
Education	11	Six Months XXX Course (Jun-	
Folk Dances	74	ior and Senior Terms)	22
Grecian Dances	52	Social Advantages	12
High Kicking Dances.....	63	Soft Shoe Dances	64
Hindoo Dances	50	Song and Dance	62
How to Enter the "Alviene		Spanish Dances	51
Schools"	12	Specialization	9
Impromptu Dances Arranged to		Staff, The	10
Order	41	Talking Songs	46
International	37	Tap Step and Rag Dancing ...	60
Interpretation	28	"Theatre Magazine"	47
Interpretive Dancing	52	Theory	73
Irish and Scotch Dances	62	Toe Dancing—Junior and Sen-	
JUVENILE DEPARTMENT 76, 78		ior Terms	32, 34
		Vocalists—Auxiliary Courses 48,	49

FACULTY

CLAUDE M. ALVIENE

Balletmaster—Stage Director—Producer

Mlle. NEVA, Mrs. ALVIENE

Assistant Principal—Russian, Classic, Toe and Interpretive
Dancing

MME. EDITORA LORETA

Russian, Classic and Ballet Dancing

BLANCHE YOUNG

Modern Stage Dancing

RORA ARRAZA ✓

Spanish Dancing

IDA LENGGENHAGEN

Eurythmic Dancing

DOROTHY CROPPER

Normal Dancing and Social Department

WILLIAM FAULDER

Tap and Step Dancing

MICHAEL BELL

Tap and Step Dancing

MAUDE HIPPLE

Pantomime

ANNA COOPER

Pantomime

WM. BROICH ✓

Make-up

H. A. FARNHAM ✓

Artist, Costume Sketches and Designs

A. E. BERDON

Musical Director

MAUDE TOWNSEND }
LOUISE SEYFRIED } Pianists
H. HAGEMAN }

Five

THE ALVIENE SCHOOL OF DANCE ARTS

The Standard School of America

THE claim of being the national institution of America in the dance and its allied arts is more than a claim, it is a distinction and an honor conferred upon "The Alviene" by professionals, managers and critics aware of the excellence of Alviene training, and the contribution it is making to the Dance Arts and their progress in this country. The merits of Alviene instruction are expressed in the high degree of excellence in artistic achievement of both the Alviene School of Dance Arts and its graduates.

Success for the student is the test of tuition. Managers, directors and artists of international reputation whose one aim is artistic and financial achievement have contracted for the services of Alviene students. And this is a real recognition and value of an institution, an honor bestowed upon the Alviene School and an endorsement of its curriculum.

The words "Alviene" and "dance Success" are synonymous: and "Alviene" is the open sesame to the theatrical world, which recognizes the prestige of the name and the exceptional quality of the Alviene graduates.

The Alviene system of dance instruction, such are its great merits, is universal. But, where others adopt this system mechanically, the Alviene School infuses into the system personality and creative genius. New ideas are developed and the influence of this upon the student is remarkable. The Alviene system combines both rapid progress *and* that artistic poise, professional elan and charm of natural dancing portrayed which distinguish the exceptional dancer.

To have real artistic value, practical work and study must rest upon a basis of sound technique, and Alviene students start with theoretical and practical work immediately. This unity of theory and practice insures rapid and *right* progress. Moreover, the Alviene system conveys to the student the idea of the

dance and actual stage experience, imparting an artistic distinction and finesse to the work.

Each student taking up the work is studied for that particular bit of personality which distinguishes him from others, and which, if developed in relation to his dancing, insures an individual and artistic success.

Upon a solid basis of technique alone, however, can the flower of perfect personality sprout forth. And so the Alviene system is rigorous in its technical training, developing absolute control of the body, freedom of movement and that easy, flowing grace and repose in action which is bound to command distinction and approval from the spectator.

The world doesn't stand still. New ideas are always arising. The Alviene school is ever on the alert for new ideas and developing new ideas. Mr. Alviene is in close touch with these new ideas and developments, and our pupils receive an inestimable advantage in the contact they receive with these ideas.

When a student, accordingly, leaves the Alviene School, he is impregnated with the spirit of the theatre art, an artist in action and ideas. This is another reason for the rapid success of our students, artistically and commercially, in the professional world of Dance Arts.

ALVIENE TECHNIQUE IS MASTERY OF THE ART

Alviene technique is the quintessential expression of the foundation of the dance in whatever form.

Alviene advanced technique is the final, masterly product of Mr. Claude M. Alviene's life work. It is the unity of Mr. Alviene's own original research and experience, and the technique of the great European masters of the dance.

Alviene technique is arranged and systematized by means of the laws of modern psychology; it allows the expression and encourages the development of the

student's individual talent and personality, inspiring the student to strive ardently, not alone for mastery of technique but for originality, high ideals and characteristic expression.

Alviene technique is the key opening up the mysterious world of the dance, revealing its wonders and secrets refreshing and invigorating the student. It awakens the talent, inspires the student and develops an insatiable appetite for excellence—and thus it automatically *produces results*.

"The master," says Mr. Alviene, "who would excel must know intimately his own art and that of the other masters."

Only by blending all the splendors of the dance into one beautiful, harmonious unity can a master impart all that is of value to his students. Mr. Alviene, accordingly, while conserving the best traditions of the past, is not bound by the fetters of custom and deadening routine. His soul reacts to the stimulus of life itself, to the ever-changing forms of the dance; Mr. Alviene investigates the technique of all masters in all parts of the world, accepting, rejecting, improving, so that his technique is a marvel of progress and efficiency.

Mr. Alviene's interests are as alive as life itself, as wide as the world; he is not, as many masters are, a recluse in a studio, dormant to new arts and creations.

Students of the Alviene School of Dance Arts are assured of the most thorough and far-reaching technique, conscientious, artistic endeavors, and a spirit of achievement that makes for success, great and everlasting.

THE FACULTY—IDEALS AND PERSONNEL

THE ALVIENE SCHOOLS

The Alviene Schools are a merging into one great institution devoted to the expressive arts of separate departments.

The merits of each are embodied and unified into

one great institution. Each department conveys to the other the value of its particular *esprit* and psychology, the whole being under the direction of one central, dynamic mind—Mr. Claude M. Alviene.

The value of this association is great, as each particular department and its art merges on the other, and the students in each are assured of a general attitude and technique.

Mr. Alviene's reputation is national. The name is a symbol of sincerity, merit and authority. His remarkable executive ability organizes his own artistic genius and whole work of the schools into one living, efficient institution, with a personality as unique, as vital and inspiring as that of an individual. Mr. Alviene combines an intimate knowledge of all the arts represented in the schools, a knowledge derived from actual experience as well as from a study of the theory as developed in all parts of the world.

The Alviene spirit, which animates the Alviene Schools, is the spirit of art, of progress, of a sincere love of art for art's sake. It is this fine spirit which stimulates the student, develops in him an artistic consciousness and the ambition to excel.

SPECIALIZATION

The special feature of the Alviene School is that the instruction, instead of being given by a single teacher, is given by a faculty of specialists, each one the master of his field.

Faculty teaching, as opposed to individual teaching, makes strongly for thoroughness, which is the essence of conscientious art. For one teacher to develop classes in all the branches of dancing as taught today is physically and artistically impossible. Individuals are neglected, details slighted. But it is individuality that makes the inspiration of every art, and a loving care for details that alone gives perfection in technique.

When the instruction is given by a carefully selected faculty, the pupil who studies in several fields receives from each teacher an authentic impulse, a special inspiration, often discovering, in varied personal contact, abilities of which he had been unconscious, and always developing to the utmost his stronger native bent.

The faculty system of instruction is the most efficient for the pupil and artistically the most fruitful.

THE STAFF

Each department comprising the Alviene Schools has its staff of instructors, each a specialist and acknowledged master, directed and animated by Mr. Alviene's own superb genius.

THE FACULTY

As principal of the well-known Alviene School, Mr. Alviene gained enviable and universal fame. He qualified as a master in the capacities of artist, instructor and director; originated the modern practical system of training now in vogue at the Alviene Schools.

During twenty-five years of constant activity he has won more than national reputation for the institutions with which he has been identified, and hundreds of professional artists have become known under his tutelage throughout the United States and Europe.

Mr. Alviene's remarkable executive ability and inventive faculties have placed him at the head of his profession. A veritable genius in his art, he is credited with having brought out more successful artists than any other school. His intimate knowledge of dance and expressive arts, combined with long experience and special gifts as a director, no less than the wide recognition accorded him by the profession, qualified him to select a faculty which has met with accuracy all the purposes and requirements of the celebrated "Alviene Schools"—schools of allied arts, with its own faculty of instructors, which afford the seeker of a dance education the greatest possible training with the advantage of economy of time and expense.

In framing the personnel of his faculty, Mr. Alviene determined on an all-star cast; the result is a group of instructors every one of whom is a specialist and an acknowledged leader in his line. All are of ripe experience, all have been connected with the profession for years, and have learned to know it in

all its phases and caprices. They have a faith unflinching and optimistic ideals. Rather than a thirst for mushroom profits or a consuming desire for dividends, they are actuated by the highest motives of pride in artistic product,—success on the broadest lines,—ambition to excel.

Founded over twenty-five years ago, the Alviene Schools have built upward from a foundation that has stood the test of time, from which policies have been inaugurated and plans formulated that have met all conditions.

Alviene Schools have a personality—the personality of art and the love of art, the personality of a being, sincere and courageous, enthusiastic and a doer of deeds.

FINANCIAL ADVANTAGES OF A DANCE EDUCATION

As to the financial advantages of a dance education, there is always a demand for competent dancers. The field is never crowded with good ones; but there are always many who, with little or no training, are seeking engagements which can only be filled by competent artists. Almost incredible salaries are paid to dancers of reputation who have brought their art to a state of perfection. Then there is the new field for dancers in screen plays.

How many who attempt dancing are prepared? It must be admitted that they are few and far between. Naturally, all those who are prepared, “when an opening presents itself,” are ready to grasp the opportunity. Another fact which demonstrates the remarkable progress the dance has made, is shown by the fact that the offerings of musical productions at the New York theatres are always in the majority, many of which depend upon the dance, not only as a supplement but as a vital factor, in both ensemble and single or solo numbers, to make the hit and hold the show. The dance even invaded grand opera, and its patrons were captivated with the lure of the dance. The dance today is a paramount feature of grand opera, light opera, musical comedy, vaudeville, social entertainment, home functions, charity entertainments, fantasy pageants—to all the dance is indispensable, even in public schools, elite boarding schools and girls’ schools.

The Alviene School of Dance Arts adapts its tuition to the purposes of the professional theatrical requirements and endeavors to select as students persons who qualify to meet

the just demands of theatrical producers and managers, and to start every student on the upward path to success by helping him to select that branch of the art for which he is best adapted.

Just Claims

This institution does not claim the impossible ability to create world wonders within a specified time, but aims to develop all the latent talent and capabilities of every student, and to assist him in selecting the proper branch of the profession. We bring all possibilities within him to the surface in the shortest time possible according to each individual case.

SOCIAL ADVANTAGES

The social advantages of a dance education are numerous. Artistic dancing is becoming more and more a requirement for a proper social education.

The Mental and
Physical Tone
that Dancing
Initiates, Come
Collectively from
No Other Form
of Education

Moreover, and this is vitally important to the aspirant for social honors, dancing is an always welcome feature at elite social functions, at charity entertainments, amateur theatricals, concerts, dance recitals and private and public schools, boarding schools, home functions, etc. One need not have the least desire for a professional stage career in order to study artistic dancing. The dance is a social and artistic necessity.

The grace of carriage, the freedom of expression, and the refinement of manner that come as a natural sequence to the mastery of dancing betoken the highest standard of magnetic personality.

ELIGIBILITY

Applicants from various walks in life, those who have enjoyed every advantage of a modern education, others whose desires for the artistic were, for various reasons, denied them—all may participate equally in the benefits of a thorough training in the Art of the Dance. Persons desirous of improving their culture for professional or social purposes—all are equipped with an expressive dance education and training necessary to their largest capabilities.

HOW TO ENTER THE ALVIENE SCHOOLS

Those desiring to enter are requested to call, write or phone for application blank.

Applicants living within a reasonable distance are urged to call. An interview may be advantageous and will enable the principal to advise of the courses and dancing best adapted to the individual requirements.

A blank form will be sent in response to a letter of inquiry, and should be filled in by the applicant so as to insure intelligent answers to questions.

LIVING ACCOMMODATIONS IN NEW YORK CITY

The Alviene School is located in the leading studio district, with hotels, apartments and boarding houses of excellent tone in close proximity, where accommodations at reasonable rates may be arranged.

Recognizing that a comfortable living place is an aid to serious study, the management invites correspondence with students from a distance and offers freely its information and aid.

A list of addresses of first-class hotels and furnished rooms, with or without board, is kept on file at the office for the accommodation of students. Room and board range from \$8.00 to \$12.00 weekly. Furnished rooms, \$3.00 weekly and upward. Table board \$5.00 to \$8.00 weekly.

The Alviene School management also highly recommends, as a temporary home for the student while in New York City, the following named young women's clubs, which have a partially endowed basis:

The Three Arts Club, 340 West 85th Street. Two references required.

The Studio Club, 35 East 62nd Street. References required.

Young ladies desirous of securing residence with either of the above clubs should apply to the Club's secretary as long in advance as possible, and state that they are prospective students of "The Alviene."

For rooms with or without board, the Bureau of Boarding Houses for Girls, 11 West 37th Street. Here young women students (for a fee of 25 cents on placing) may receive a list of refined houses or homes having vacancies, at various prices, within the vicinity of the School.

PRACTICE COSTUME

Ladies are requested to wear short, medium full skirt over close-fitting bloomers, loose waist to allow perfect freedom of movement and ballet slippers.

Gentlemen should wear loose-fitting trousers, negligee or ballet shirt (light colored) with soft collar, black tie and ballet slippers or flexible dancing pumps.

EVENING INSTRUCTION

The Alviene School strives to be of service to all. Evening classes and private lessons in any study of the day courses are arranged two and three evenings weekly for those occupied during the day. A condensed though not restricted form of training adapted to particular needs may be taken under the tutelage of instructors presiding over the day lessons by which the sincere, persevering student may secure all the essentials of his art in evening studies.

RULES AND REGULATIONS

1. Read the call-board upon entering and before leaving the school.
2. Pupils must be prompt and regular in their attendance.
3. Gossip, criticism and traces of make-up and discussion of studies and work in public places must be entirely avoided.
4. Students must conduct themselves quietly and discreetly while in the school. All talking and whispering in the classroom is strictly forbidden.
5. Prompt attendance is demanded at all classes, rehearsals and lectures of the course for which the pupil is enrolled.
6. All business arrangements for any additional tutelage desired must be made at the School office and not with the teachers.
7. Students must govern their conduct, while in the school building, according to the Rules of the school.
8. The tendering of gifts and gratuities to instructors or officers is positively forbidden.
9. Students are not permitted to seek or accept any amateur or professional engagements or to appear in public without the consent of the officers of this school.
10. In all dance plays or review performances given under the direction of this institution, students are required to render such professional services as may be deemed necessary by the faculty.
11. Any of the instructors of the "Alviene Schools" may be changed without notice when such change is advisable.
12. Students who discontinue, prior to the expiration of their course, or violate any of the rules or regulations, forfeit their membership and all claim upon the "Alviene Schools," and are not entitled to a return of the tuition fee, in whole or part.
13. Students who show indifference or become uninterested in the work or attendance forfeit their membership and all claim upon the schools.
14. Misconduct or disobedience of these Rules is sufficient cause to suspend or expel any student, at the discretion of the Board of Directors.
15. The number of students accepted in each class is limited.
16. Classes may be entered for a consecutive period of lessons, only.
17. No rebate is given for lessons lost during a course, except in cases of protracted illness, when a reasonable extension of time is allowed, in which to complete the course.
18. All individual lessons are of half-hour duration.
19. The duty of this school exclusively and legitimately is to give instruction and on no other condition will applicants be accepted as students; therefore it must be understood that they enter solely for instruction. The fee exacted for tuition and services stipulated to be rendered is simply and exclusively an equivalent for instruction received or to be received, and it is understood and agreed to by the student that no promise of an engagement is made. Though we do aid our students in their professional business interests, it is strictly a voluntary personal favor and does not in any way, manner or form enter into any responsibility or obligation of this school or its management.

The "Alviene School"



Jennie Praeger



Ione Gray

ALVIENE DANCING

America was the pioneer in that new style of artistic dancing which enraptured the world and produced a rebirth in the dance arts. This new dancing is free, dynamic, an expression of life through the spiritual beauty, inhering in the physical.

For years the dance was shackled by a too rigorous adherence to the traditional movements; the dance became the slave of technique, instead of technique the slave of the dance. Mr. Claude M. Alviene, himself a supreme master of technique, early recognized the limitations placed upon the expressive beauty of the dance. Mr. Alviene, accordingly, conceived a new and distinct form of dancing, which was first introduced by his pupils, Mlle. Catherine Bartho, Mlle. Dazie and others, throughout the principal cities of Europe and America, especially in Russia, England, Paris and New York.

This artistic achievement emphasizes a valuable characteristic of Mr. Alviene, the characteristic of pioneering new ideas, of creating new artistic standards. Practical experience of many years convinced Mr. Alviene that some of the traditions and rules then governing the ballet school placed limitations upon the artistic dance. Did Mr. Alviene stop there? No; Mr. Alviene made an exhaustive study of the subject and developed his distinct style of dancing, the impulse of which soon flowered in new and wonderful dance creations.

Art and freedom, self-expression and new forms of beauty,—that was the demand of the age in art, in literature, in life, and in the dance. And Mr. Alviene, applying this demand to the dance, realized that a system was required which would set free the dancer, develop rather than restrict the dancer's individuality and creative talent. The system of Alviene dancing, which is the fundamental factor in training at the Alviene Schools, is a unity of essential technique *plus* the development of beauty in free expression of personality. Alviene graduates are



The Celebrated Mlle. Dazie

Also renowned as Le Domino Rouge, featured in America and Europe.



Rozzika—Dolly Sisters—Yancsi

An instantaneous success. From studio to supreme feature and Starhood is the record for the beautiful Dolly Sisters, now big favorites with the New York theatre-going public.



Helene Noveta

After graduating, Mr. Alvione secured for Mlle. Helene Novita an engagement as principal dancing feature, under Mr. Charles D. Dillingham's management for three years. Later she succeeded Adeleine Gence in the "Soul Kiss."

instantly recognizable by the free yet harmonious spirit and repose of their movements, brilliancy in execution and originality of conception.

It is the tragic experience of new ideas that they should meet opposition; but a new idea always conquers if it is in accord with life and progress. Mr. Alviene's original ideas on dancing met with the opposition of the orthodox ballet masters, who were apparently more interested in defending their traditions than in the artistic beauty of the dance. But Mr. Alviene, conscious of the artistic value of his ideas, disregarded the old masters, who opposed his genius to their traditions—and conquered. Soon, stimulated by the success of Mr. Alviene's pupils in the new dancing, other artists accepted the new ideas; and then came universal acceptance.

As the new ideas of Wagner, Mascagni, Debussy and of other artistic pioneers conquered all opposition, so Mr. Alviene's ideas met with success. It is through these great struggles that art renews its perpetual youth and inspiration.

The world of art, as the world of life, is not satisfied with living in the glory that was Greece and the grandeur that was Rome. The past must serve the present, and not the present serve the past. Art renews itself through life; life is ever changing, and art must express life. And so the European masters of the dance, particularly the Russians, recognized and accepted the merits and advantages of the new technical system, and the wonderful new form of the ballet and of artistic dancing took the world by storm. It is a testimonial to the superb genius of Mr. Alviene, and it is characteristic of the sincerity, originality and efficiency which produce Alviene supremacy and success.

NOTE: The illustrations herein shown of former Alviene students will convey an idea of a few of the many styles of dancing taught at "The Alviene."

THE RUSSIAN NORMAL DANCING

The Russian Ballet is the combination into one vivid art-form of music, color, pantomime, drama and dance.

The Russian form of training for the ballet is the combination of the technique evolved by the Balletmasters of the world, and developed by the Russian Imperial Ballet School. The Russian School is based on the identical principles of the Alviene system, replacing the irksome, limiting rules of the traditional ballet with greater freedom of movement and expression, as required by professional, classic, dramatic and acting dances, developing in individuality and proceeding in conformity with the personality of the artist.

Professional Russian, Classic dancing in the higher form of Normal Art is sharply distinguished from the amateur "normal" dancing, which is the usual simplified form for teachers of Social dancing. The professional normal dancing is the

highest art form in its dramatic, classic and interpretive aspects.

The term "Normal" is indiscriminately used and often misinterpreted. Most of these schools do *not* really mean to infer that they teach professional Normal dancing, but just the very simplified form of Teachers' Normal Dancing, which is meant for home functions, school children and playgrounds.

It is a good form and proper for what it is intended, but it is not by any means applicable to professional Normal Dancing.

Compare the dancing of the Russian Imperial artists with the products of teachers of simplified normal dancing and the two extremes are at once apparent.



Ann Shaw and Ainsley Lambert (as sketched by the artist—Kucher) in "The Faun," a dance creation arranged by Mr. Alviene at the request of the Famous Players Film Co., and which was screened at the Famous Players' Studio for a Film Production, in which Maurice and Walton were featured



Blanche Young and Richard DeMar (as sketched by Artist Kucher) in "Beau Brummel," another dance creation arranged by Mr. Alviene for a photo-play scene at the request of the Famous Players Co.

The task of selecting a dance style or form and a particular line of related studies will be greatly simplified by consulting this directory.

A combination course of two or more studies may be arranged for or a single study pursued in any of the branches named.

DIRECTORY OF STUDIES

(For detailed mention of the studies quoted refer to Index)

1. General Dance Technique and Physical Portrayal for all forms of the dance, including training for professional Russian Dancing, Classic, Ballet, Character, National, Fancy, Dramatic and Acting Dances. (Tap and Step Dancing not included.)
2. Classes for the arranging of Russian Classic Dances (only those advanced in technique are eligible).
3. Step Dancing of every form and style, such as Buck, Wing, Clog, Jig, Soft-Shoe, Song and Dance, Essence, etc.
4. Class for the arranging and composing of Tap and Step Dances.
5. A combination course of general dance technique and step dancing, comprising the studies 1, 3 and 4.
6. Stage Business and dances for vocal numbers in Musical Comedies and Light Opera.
7. A combination course combining the studies 1, 3, 6, 8, 9, 10.
8. Pantomime.
9. Interpretation.
10. Make-up.
11. Classic Toe-Dance Technique.
12. A combination Toe Course, comprising studies 1, 11, 14.
14. Composing and arranging of Toe Dances in class (only those advanced in toe technique are eligible).
15. General nature, Grecian and Interpretative Dancing.
16. Isadora Duncan Style of Dancing.
17. The Dalcroze System of Eurythmic Dancing.
18. Egyptian, Hindu and general dances of the Orient.
19. Various forms of the Dances of Spain.
20. Eccentric, Acrobatic and Grotesque Dancing. (Dances only.)
21. Combination Course, comprising studies 1, 3, 20.
22. Character and National Dances of all styles.
23. Studio and Stage Dance Rehearsals.
24. Practical Public Student Performances in Dance Plays.
25. Practical Public Student Performances in Solo Dances.

26. Team and Solo Dances for Stage Exhibition and Cabaret.
27. Exhibition Stage Waltzes, Fox Trots, One-Steps. Jazz, Nut and Eccentric Dances. For single or team work.
28. Normal Dancing for Teachers.
29. Folk and Aesthetic Dancing.
30. Fancy, Solo, Duet or Trio Dances in all styles and forms for Ladies and Gentlemen.
31. Juvenile Department study and training for children.
32. Auxiliary Courses. A number of Auxiliary Courses have been mapped out for those interested in a particular dance study or studies and who for some reason may not be able to avail themselves of the more deliberate training of the full six and eight month courses.
33. Private instruction which may be arranged for in any study or studies.
34. Class tutelage in any one or more studies.
35. Private classes in any study may be formed by individuals.

Prospective students, in writing for information, should select and designate the number of the particular course desired and the study or studies and term in which they are interested. The Applicant may select and apply to enter whichever term of study is most suitable to his individual needs.

Tuition fees will be quoted on any combination of studies selected upon request.

Evening Studies. If interested in evening instruction refer to page 13.

DATES OF ENTERING

The full six and eight month Courses, also the various Auxiliary Courses for each of the different studies and dance forms are constantly forming. Applicants may conveniently enter at most any time, since new classes open on a stated day of each month throughout the year.

To insure registration for the course selected, applicants will greatly facilitate arrangements by advising the school of the month they expect to enter and by sending in, as far in advance as possible, their application accompanied by a registration fee of Thirty Dollars, which will be deducted from the tuition fee upon entering.



Annette
Kellermann

PROFESSIONAL TRAINING IN STAGE DANCING

The *combination XXX Course with a Junior and Senior term* for all forms of the dance and Related Theatre Arts is of Six Months' Duration. The prescribed curriculum of the Junior period is the basis of a foundation for every form of a dance education. During the Senior term, in addition to advanced technique, a consistent combination of any of the study and practice subjects listed in the Directory of Studies on Page 20 may be pursued within the duration of the course selected and the number of hours it includes and constitutes. The great feature of convenience and efficiency this course offers is that students may concentrate and pursue such distinct subjects which appeal to their immediate individual requirements and minute detail, doing away with unnecessary studies.

This method of concentration means economy in time and expense, while gaining greater efficiency and achievement in the actual practical work in aim.

XXX COURSE OF SIX MONTHS' DURATION WITH JUNIOR AND SENIOR TERMS

XXX
Course of
Six Months'
Duration with
Junior and
Senior Term

The XXX course is comprised of a Junior and Senior term with every day sessions (Saturday and Holidays excepted). Each session comprises two or more classes in different studies coming under the tutelage of from one to three Instructors, varying on different days, according to the requirements of the students as directed by the principal.

Owing to the Dance plays, extra rehearsals, student appearances and performances, the number of hours allotted to the course is sometimes exceeded, in which case no extra charge is made.

In addition to the specialists presiding over the classes, a number of the classes are under the personal instruction of Mr. Claude M. Alviene and Mlle. La Neva.

Junior
XXX
Term

The Junior Course is the correct foundation for dancing of whatever nature, and persons who have had little or no training are eligible to enter for the Junior Course.

The art of dancing covers many classes of work, all arising from the same principles, but differing widely in style or expression, which depends upon the object of their uses, and their application to stage purposes.

Under the Alviene method, this work is divided so as to lead the student by easy and natural progression, from the simplest to the most difficult and intricate action.

With this object in view, and to obviate unnecessary waste of time, this Department of the Alviene Schools has been so arranged and classified that the interest and progress go hand in hand.

The curriculum of this Department is very comprehensive. The work of the Junior Term includes instruction in the following studies:

THE JUNIOR COURSE:—The true basis of all forms of the dance is made the first subject of the Junior Course, which begins with the study of the limbs and the principal positions of the legs, arms, trunk, and head; preparatory exercises for physical development and the liberation and control of the muscular and nervous systems; simple movements, bending, stretching, raising and beating; compound and complex movements and steps; the carriage and movement of the upper body and arms; arm movements (*Port de bras*); enchainment; equilibrium; relaxation, muscular control, and the co-ordination of the various members of the body and how they are employed in harmony; the study of attitude and grouping; the classification of dances; the technical terms and their meanings; the analysis of movement; simple composition and primary pantomime.

Fundamental rules for repose and expression, make-up, theory, and lectures.

This training produces the necessary freedom and ease of execution in body and soul. It frees the bonds of self-consciousness, giving control and a confidence that bring about a refinement of movement and repose which add a finesse and a distinctive manner of executing the steps and movements necessary in expressing the spirit of the dance.

Different forms of dances are taught, and some very beautiful dances are arranged.

Note—*Toe Technique, Training and Practice included in the course at the student's option.*

THE SENIOR COURSE:—Pupils who have successfully accomplished the work of the Junior Course or professional dancers who wish to improve or advance in their technique and perfect themselves are eligible to enter for the Senior Course, utilizing the study and practice acquired to cover the entire subject of the Art of Dancing. This being an advanced course, it carries the student through the most intricate artistic detail. The studies of the Junior Course are here interwoven with more complex practical work to give that artistic finish which can be acquired only by actual stage experience supplemented by a rigorous training system.

The Senior Course contains all those finer points which are the distinctive mark of the true artist, and which the aspirant for the higher honors in professional dancing must sooner or later accomplish and develop in order to achieve more than ordinary artistic success as a professional dancer.

THE SENIOR COURSE

The student now begins specialization. Here all the various Senior studies which pertain to that form and style of dance best suited to the student's individual talent and adaptability are concentrated upon.

Twenty-three

For Beginners and Advanced Students

The Basis of all Forms of the Dance

Individual Corrections and Assistance Given in all Classes

XXX
Senior Term for Graduates of the Junior Course and Professional Dancers

For Higher Honors

Specialization Period

For example, the aspirant to Russian Classic Dancing enters that class—the aspirant to Toe Dancing enters the Toe Class, while the aspirant to Nature and Interpretative Dancing enters the class for that particular study, just as the aspirant to American Tap and Step Dancing is placed in the classes devoted exclusively to tap, step and clog work. The Musical Comedy and Opera Artists enter combination classes of studies selected from the directory, which meet exactly with what they require and so on. By this system, the aspirant may specialize on any one or a combination of the studies for his individual requirements.

In addition, advanced technique is included to those specializing in Russian Classic, Toe and Ballet Dancing.

Pantomime, Make-up, rehearsals of Dance Plays and Solo Dances, Public Student appearances in Dance Plays. Reviews and Criticism are also important features of the curriculum of the course Junior and Senior term..... \$350

Four-Month Course XXXA—This course is the same as the XXX course in every particular, except the duration, which is four months instead of six \$250

Three-Month Course XXXB—This course is along the same lines as the above xxx course, except that its duration is but three months instead of six \$195

Note—The *above courses* are all comprised of *sessions*, each session is equal to *two class lessons* in *different studies* under *different tutors* with attendance *every day*, Saturdays and Holidays excepted. THE AUXILIARY COURSES which follow are comprised of classes (not sessions).

AUXILIARY COURSES

Six-Month Auxiliary Course XXXC—Six months' duration, three class lessons weekly, two studies being on Dance Technique, and one on dances.. \$130

Three-Month Auxiliary Course XXXD—Three months, same as above, except that it contains one-half the number of classes included in the xxxc Course \$75

Note—The following *Combination Auxiliary Courses* include *Private* and *Class* instruction.

Six-Month Combination Auxiliary Course XXXE—This course is of six months' duration in a choice of studies from the xxx Course or the Directory, comprising 56 Class Lessons and 35 Private Lessons..... \$200

Note—At the option of the student, the studies of Course xxxe may be taken in a shorter period.

Three-Month Auxiliary Private and Class Course XXXF—A three-months' Combination Private and Class Course comprising 20 Private Lessons in addition to 36 Class Technique Lessons..... \$125

Class Course Ballet Technique Exclusively XXXG is comprised of thirty-six Class Lessons in Ballet Technique \$60

THE ART OF MAKING-UP

Make-up is of the utmost importance. The art of proper make-up is the secret of success in stage illusion necessary equally to the actor, actress and dancer.

Art that is art conceals itself in the perfect illusion produced. Make-up should show absolutely no traces to the audience, otherwise its value is destroyed. It should be neither over-done nor under-done.

The method of instruction in make-up here employed has been carried to the highest point of artistic perfection. It reaches the student the correct way to transform his face into any desired type, nationality or character.

Students are familiarized with the articles of grease paints and powders, and how to apply them, and the effects obtained by the various make-up materials. They are taught priming, lining, high and low lights—this essential is both interesting and fascinating.

The materials, the implements, and how to use them, are next in order. Here students are taught the fundamental principles which lead them to acquire the faculty of making up for youth and every type of individuality.

Studying the eyes, their position, the shape and curve of the eyes, the eyebrows, the eyelashes, the face-line, the nose, the cheeks, the mouth, the lips and the teeth.

The instructor also makes a study of each individual face, showing the way to make the most of the possibilities and the proper means to conceal its defects.

Make-up is essentially based on studies from life. It is allied in character and method to Life Study.

**Make-up
Material**

**Implements
for Make-up**

**Study of
Facial
Characteristics**

**How to
Conceal
Defects**

**Historical and
Fancy**





MR. CLAUDE M. ALVIENE.

Ballet Master and Stage Director.

A master in the methods of the Dance as it pertains to the Russian, Italian and American Theatre Arts.

Director and Producer of many noted attractions in New York City and throughout the United States. Co-operated in the production of Col. Henry W. Savage's "Parsifal" in English.

Dancing Master for the Colony Club of New York. Taught at the Miss Spence's School, for young ladies, and many other finishing schools of New York City.

Many seasons, producer and director, of the Dances and Musical Numbers of the plays of the Triangle Club of Princeton University, also at Harvard University.

Mr. Alviene was for many years producer with the Hanlon Bros., stupendous pantomime productions of "Superba" and "Fantasma."

Mr. Alviene arranged original Carmencita Spanish Dances.

Among his pupils and patrons are Mrs. Chas. B. Dillingham, the wife of the distinguished manager of the Globe Theatre, the Hippodrome, N. Y., and many big productions; Mrs. Harry Payne Whitney, Mrs. John Astor and daughter, Vivian Muriel Astor; Baron and Baroness Castelli, Lady Constance McKenzie, Mrs. Arthur Scott Burden, Mr. Harvey Ladew, Countess Csaky, Signor de Rosa, Mrs. Geo. Clews, Miss Peggy Lynch, Mr. and Mrs. Geo. Q. Palmer and daughter, and Debutante classes of New York's 400 and other distinguished personages including many artists of professional renown.

THE MASTER TUTOR

The qualifications an ideal Master of the dance should possess is a deep knowledge of technique and of methods of tuition plus actual successful experience on the stage.

The Master Tutor must himself be an artist as well as a teacher and director of other artists.

Few, very few, Masters of dancing possess these qualifications. Mr. Claude M. Alviene, Director of the Alviene School of Dance Arts, and Mlle. LaNeva (his wife) and associate directress are among these few. Mr. and Mrs. Alviene have appeared before the footlights and back of the stage as tutors and directors of other artists, while the incomparable success in dance creations of Mlle. LaNeva during her professional career is still fresh in the memory of the theatre-going public.

An Artist-Master whose tutelage inspires the student, is an incentive to Art and means achievement.

A wealth of experience and original ideas is at the service of Alviene Students. Unto them is revealed the ways of artistic success, as well as the finer points of dancing, revelations that otherwise would take years to acquire. This tutelage means newer and greater dance ideas, creations which meet with the favor of managers because developed upon the basis of an intimate knowledge of what the theatre and the public demand.

It is a point of Alviene tuition not simply to have pupils learn already-created dances, but to create dances to fit the student's ability and individual style; creative talent is a factor for success on the stage.

The Alviene wealth of artistic experience and faculty of concentration and efficiency impart to the student technique and creative ability, and a practical insight into their ultimate stage purposes.

A knowledge of theory and technique alone can *never* impart to a pupil all the elements necessary for success. Technique *plus* actual stage experience—*this* is necessary and it makes for perennial and increasing Alviene success and superiority.

PROFESSIONALS COACHED

At the "Alviene Schools" professional dancers may receive the benefits of consultation and helpful criticism in the delicate work of creating new dances or scenes for the stage or screen. The School offers them additional resources at an important moment.

INTERPRETATION

Art, after all, is the interpretation of life. Whatever medium of expression the artist may select, the ultimate purpose is the interpretation of life—of its moods and action, its love and sorrow, its tragedy and comedy, the whole gamut of the emotions.

Interpretation, accordingly, *is* art. It is a vital factor in artistic achievement, and its study should animate all preliminary training.

The Alviene student is first made to interpret his own nature, and from this basis the study proceeds to other natures, other moods and emotions. By interpreting himself first, the student acquires the faculty of self-expression, sincerity and reality of interpretation. This is a process of creative originality and interpretation that flows into the more imaginative study of interpretation.

Characterization is the culminating study of interpretation, the means of uniting interpretation and impersonation into the characterization of a mood, an individual or a spiritual ideal.

Interpretation varies as the different arts vary, but it possesses certain fundamentals which all must acquire; and, based upon these fundamentals, the Alviene student proceeds to apply them to the particular art that claims his ambitions.

CERTIFICATES AND DIPLOMAS

The Junior Certificate is given to all who complete the Junior Course satisfactorily. Special Diploma is given upon completion of the Junior and Senior Course.

Certificates are also granted for courses of Private Lessons, but the graduate diplomas are conditioned on attendance of the class-work, the required degree of proficiency and public performances of the School.

There is a charge of five dollars for each Certificate issued.

COSTUME

COSTUME, HAIR DRESS, CIVILIAN DRESS—The dress of all Nations, Historical character and Fancy.

How to Dress
with Fitness
and Good
Taste

Copies of various costumes are drawn, that the actual details may be remembered, furthermore, the principles are reviewed, and the points of artistic dressing are furnished with suggestions and comparisons. The dancer, on and off the stage, should know how to dress with fitness, good taste and sincerity, as well as with a knowledge of harmony and contrast in color, and of suitability to one's own figure and physical characters.

Twenty-eight



Mlle. La Neva
(Mrs. C. M. Alviene)



S. Plasikowski

EACH DIFFERENT—YET EACH

This page pictures a galaxy of artists performing a variety of five forms of toe dancing. It is one art, and yet each expression is different and individual.

All of the dancers pictured on this page are recent Alviene students, now on the professional stage, and the talent of each was developed to harmonize with her own personality. The dance of each fits perfectly her style and individuality, the personality beautifying the dance and the dance enriching the personality.

As a painter is careful in the choice of a



Mlle. Frances



Ruth Lamster

ARTISTIC AND SUCCESSFUL

model for a particular picture, the model's personality blending with the picture, so a master selects for a student the dance that harmonizes with the student's personality and individual talent. The production of great art is a process of selection and adaptation, of harmony and unity.

It is a principle of the Alviene Schools to develop the dancer's style and individuality. Otherwise, a dancer will be simply a mechanical thing, and the stage demands not marionettes, but creative and individualized artists.



May Kitchen



Ruth Lydy



May Kitchen

Junior Term

TOE DANCING

Professional Training in Classic and Fantastic Toe Dancing

The instruction and training during the Junior period is comprised of a special form of toe dance culture, invented and devised by Mr. Alviene that students may acquire the foundation and the basis for a correct form of artistic toe dancing from the very beginning. These studies and training are given in great detail, so that students develop the strength to stand on the toes and quickly proceed with the study and practice of actual dancing on the toes, though continuing with technique in a more advanced form, with its added plastic exercise and movements to attain the necessary qualities of freedom and ease in execution. While the dances taught in the Alviene classes bring about a refinement of movement and repose which add a *finesse* to the student's manner of executing the steps, movements and attitudes combining the student's technical training and studies with practical work.

SENIOR TERM

Having successfully completed the Junior term, the student achieves a degree of proficiency which merits entry to the advanced technique and dance studies and training of the Senior term. It is now optional with the student to specialize on either the classic, the interpretative, the fantastic or the modern form of toe dance, or the student may choose to become versatile by studying several different forms. The physical training, technique and plastic movements are graduated to the specific needs and capabilities of students so as to lead them by natural gratuity and progression to difficult and intricate execution of artistic dancing without unnecessary waste of time or energy.

Eighth-Month
Junior and
Senior Course
Toe Dancing

Course 10—This course in Toe Dancing is comprised of a Junior and Senior term with everyday sessions, Saturdays and holidays excepted.

The curriculum of the Junior term comprises the following subjects: Classic Ballet Technique, including Bar exercise and practice of extended variety—

Junior Studies

Floor work and practice, Fundamental Steps, Balance and Plastic exercises, Bending, Elevations, Stretching, Turning, Arabesques, Coordination of legs, arms and body, expression, adagio movements and harmony. Aerial work (balloon) such as a variety of elevations, high leaps, Arabesques, turns and twists.

Toe Technique and practice to cultivate strength of the toes and limbs, agility, flexibility, suppleness and correct toe positions. Pantomime—fundamental rules and exercises for repose and expression.

Make-up, Theory, Lectures and Instruction in Dances.

Individual correction and assistance given in the classes.

In the Senior term the studies of the Junior course are interwoven with the more intricate studies and training of the Senior schedule.

Senior Studies

Advanced Classic Ballet Technique, Bar Exercises and Movements, Floor Technique, Adagio and Plastic Exercises to promote harmony of arms, body and limbs.

Elevations, Balloon—Aerial training, the various steps that pertain to high jumps, leaps, Arabesques, throwing steps, such as Tour Jetés, etc.

Toe Technical Class—Bar exercises pertaining to Toe cultivation, Floor work in Toe culture, Toe work interwoven with related technique.

Pantomime and Pantomimic Scenes—Interpretation, Make-up, Dance Composition in Modern Toe Dances, Classic Toe Dances, Fantastic Toe Dances, Studio and Stage Dance Rehearsals, Public Student Appearances in Pantomime, Dance Plays and Solo Dances \$450

Thirty-two



Course 10A—This course is identical with *Course 10*, excepting its duration, which is of six months, instead of eight. Individual corrections are given in the classes.... \$350

Six-
Month
Course
in
Toe
Dancing

DANCE OF THE SWAN
Marion Saki, one of the principal toe dancers in the Russian Ballet—the first to be selected by Anna Pavlova and offered engagement. Miss Saki, like many other Alviene pupils, is a splendid example of Alviene System and Training



Miss Saki

Course 10B—This course follows along the same lines as *Course 10*, except that its duration is four months. (All Alviene class students are given individual corrections)..

Four-Month
Course in
Toe Dancing \$250

Course 10C—This course follows closely along the lines of *Course 10*, being of three months' duration. It includes a well-balanced schedule, and affords a maximum of training consistent with the period of the course.....

Three-Month
Course in
Toe Dancing \$195

Note—The *above courses* are all comprised of *sessions*, each session is equal to *two class lessons of different studies* under *different tutors* with attendance *every day*, Saturdays and holidays excepted. THE AUXILIARY COURSES which follow are comprised of classes (not sessions).

AUXILIARY COURSES

Course 10D—Twelve weeks, one class daily, Saturdays and holidays excepted, comprising two Toe and three Classic Ballet Technique lessons weekly.....

Three-Month
Toe Technique
Classes Daily \$95

Course 10E—Twelve weeks, attendance three times weekly, instead of daily. This course is comprised of two classes in Toe Culture and exercises for strengthening and developing the toes, and one class in Dance Technique weekly

Three-Month
Course, Three
Class Lessons
Weekly \$80

Course 10F—Private Toe Class for the arranging and composing of Solo Toe Dances, two lessons weekly, twelve weeks, twenty-four lessons. (To be eligible for this class, pupils must be proficient to a certain degree in Toe and Ballet Technique)

Three-Month
Course in Solo
Toe Dances \$50



**Three Month
Combination
Course of
Six Different
Studies.**

Course 10G—Special combination Course of 12 weeks duration: 24 lessons in Toe Technique, 24 lessons in General Ballet Dance Technique, 12 class lessons in Toe Dances, 8 lessons in Pantomime, 2 lessons in Make-up\$110



**Twenty-four
Class Toe
Lessons.**

Course 10H — Twenty-four class lessons in Toe Technique \$35



**Private
Lesson
Course.**

Course 10K—19 weeks, 3 private lessons weekly in studies selected from Course 10 under tutelage of Mr. Claude M. Alviene, Mlle. La Neva (Mrs. Alviene) and assistant teachers\$200

DANCE PANTOMIME

It is a harmonious blending of music, rhythm, silent acting, and a succession of life pictures revealing the comedy and tragedy of life, a play in itself.

Indeed, dance pantomime, or, more accurately, silent acting, is becoming more and more a supreme factor in the terpsichorean stage arts of to-day. It tends to strengthen the contention that the aspirant for dance honors must also be equipped with an education in the mastery of pantomime expression.

Emotions and sentiments, passion and beauty, delicacy and ferocity, all the moods of life may be convincingly expressed through pantomime, and the modern artistic public demands all of these dramatic expressions in the dance. Through an education in pantomime the expressive powers are developed; the student is taught to use every part of his body to tell a story without the use of words, to adapt dance movements to pantomime and pantomime to dance movements. The sincerity and originality of the student are developed. In order to express grief, the student must feel it; in order to express anger, the student must have it within him; in order to express joy, joy must be experienced within one's self. Pantomime must appear as natural and sincere.

The Alviene School, true to its spirit of progress, teaches pantomime in its most up-to-date form, the accepted modern form of "silent acting," comprehensive, broadened, and assuring the student of all the newest means of artistic pantomime expression.

The interpretive dance, the nature dance, the artistic, dramatic dance generally, all require pantomime for their adequate expression. Pantomime is necessary to the solo or duet dancer, and is still more necessary in the great dance-dramas which are perhaps the finest form of the modern artistic dance.

The study of Pantomime is one of the essentials included in all Junior and Senior terms.

RATES OF TUITION IN PANTOMIME EXCLUSIVE OF ANY OTHER STUDY

12 Week-Course—2 Classes Weekly, 24 Lessons.....	\$45.00
18 Week-Course—2 Classes Weekly, 36 Lessons.....	60.00
24 Week-Course—2 Classes Weekly, 48 Lessons.....	75.00
10 Private Lessons	30.00
24 Private Lessons	60.00

Thirty-five

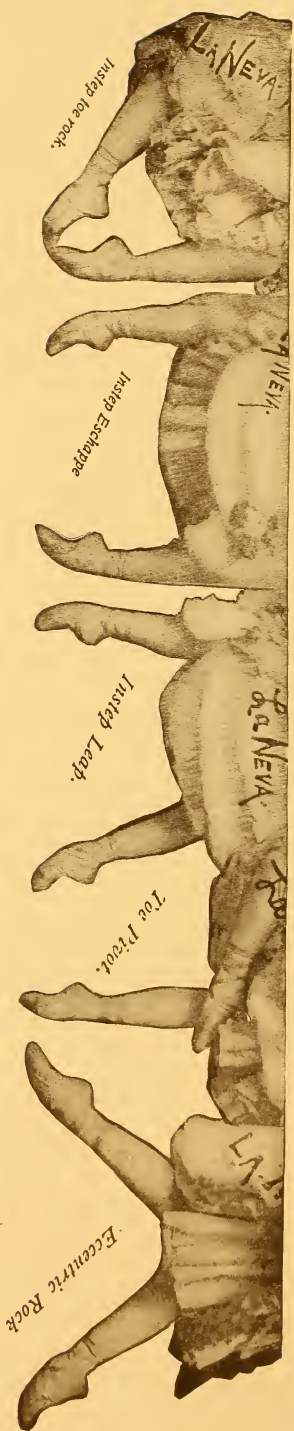
**The Art Dance
of the Theatre is
More than Steps
and Figures,
More Than a
Dance**

**Emotions
and
Sentiments**



Edith Checkley

Mlle. Neva-Alviene Showing Positions in Eccentric and Fantastique Toe and Instep Dancing



Before Training



Mlle. NEVA
(Mrs. C. M. Alviene)



After Training

INTERNATIONAL

Each nation and people contribute freely and individually to the dance arts. The talents and the ideas of all nations unite in a "national" expression of dancing.

When Mr. Claude M. Alviene was engaged by Mr. Henry W. Savage for his stupendous production in English of the music-drama "Parsifal," Mr. Savage searched every corner of the world for the greatest talent procurable. It was an American Company and it received the overwhelming approval of the American press and public. But not every member of the company was an American, the cast included artists of other nationalities recognized in Grand Opera.

The Russian Ballet, also, is international in its personnel though the Ballet Masters of the various Russian Ballet troupes surely possessed French and Italian names. Moreover, the Russian Ballet is based on the fundamentals of the ballet as developed by the French and Italian school of the ballet, though the Russians have built upon and developed the basis of these fundamentals, making individual contributions of their own.

There were many distinctly non-Russians with the Russian dancers who adopted Russian names and passed as Russians. All of Mr. Alviene's pupils who were engaged by Mme. Pavlowa were obliged to assume Russian names, the only exception to this rule being one of Mr. Alviene's star pupils, the little American-Japanese, Miss Marion Saki, the beautiful, slenderly formed toe danseuse whose pretty face betrayed slight characteristics of the Land of Flowers, so she could not pass as a Russian only as far as her dancing was concerned.

This proves, accordingly, that the Russian Ballet, as other great institutions, adopted the technique and arts of other nations, uniting them into a gorgeous, marvelous production. It proves, moreover, that the *real* master of dancing must be as broad as the dance itself in his methods and ideas, must be cosmopolitan in spirit, and must realize the fact that all schools of dancing are simply particular expressions of the fundamentals of dancing; that dancing must be taught upon the basis of these fundamentals, while conveying to the pupil all that is of value in the particular national adaptation and expression of these fundamentals.



A Study in Back Kicks



Vera Meyer
Engaged by Anna Pavlova—Russian Ballet



June Roberts
Featured in Vaudeville



Editha Mason
Late Dancer with Donald Brian
in Musical Comedy

PUBLIC STUDENT APPEARANCES

The test of theory is practice. The test of a school is that it shall make students *practical adepts* in the things it teaches. The student of "The Alviene" is equipped with *practical stage experience*, as well as with the theory of his art. This is an asset of incalculable value.

Periodically, Alviene Schools present actual theatrical performances, with all the detail and spirit of the regular theatre, including discriminating audiences selected by invitation.

At these performances, our dance students have an opportunity of presenting their work in a stage form, before a real audience. This means that the student acquires the spirit, detail and finish of the actual professional dancer, developing stage presence and self-confidence.

The manager's usual answer to the inexperienced applicant is, "Please get experience before applying." But how get this experience, if a school such as "The Alviene" did not afford it? The classroom alone cannot teach or give that peculiar something, with which the professional dancer is identified, and which distinguishes the professional from the amateur, because it must be acquired by means of repeated stage appearances, criticisms, tuition and directing. It is the final finishing touch. It absolutely cannot be taught, it must be acquired by means of a process of development through these actual public appearances. The Alviene School imparts this "professional polish" to the student by means of these Public Performances, in which contact with the public and criticism and the reaction thereto accomplishes the work of experience necessary to qualify for a professional debut and success.

"The result of training is a mind with just vision to discern, and free force to do; the grand master is Practice."

The artistic ability is broadened, and the public appearances give the student an opportunity of realizing his weak points, and whets his enthusiasm for excellence and perfection in his chosen art.

Theatrical managers are cordially welcomed to these performances. There are instances where students have received offers of profitable professional engagements immediately after one of these performances.

By this method students are graduated as experienced Artists and not as graduate students who are obliged to seek opportunities to get practical experience.



Mlle. Dazie



La Novita



Mazy King



Ethel Gilmore



Ione Gray



Forty

IMPROMPTU DANCES ARRANGED TO ORDER
ALSO MIMETIC PLAYS, AND SCENES

The success of many a dancer is due to the improvising instinct, the ability to create and adapt dances to any emergency.

Much as an artist pencils the rough sketch of an idea on the spur of the moment, or a musician creates spontaneously the theme of a new melody on the piano, so Mr. Alviene originates spontaneously new dances and dance arrangements. These are created to fit the varying talents and types of individuals, and they include any dance or dance problem that may arise and for all professional purposes, including dances for Grand Opera, Extravaganza, Light Opera, Vaudeville, Social Entertainments, Complete Dancing Acts, Pantomimic Plays, Solos or Duets, Ensemble Dances, and Dramatic Scenes.

Alviene Dance Creations are arranged and originated upon request to fit the individual capabilities, talents and purpose. All creations are adapted to the particular requirements of the occasion.

In his creative endeavors, Mr. Alviene is endowed with a natural gift for improvisation, together with an experience that in its results solidly unites winning effects and distinctiveness. Mr. Alviene has an unusual ability to secure results from novices as well as trained dancers; in fact, no talent is too small or too large to profit from the unusually rich and comprehensive genius of Mr. Alviene.

The Alviene improvisation and arrangement of dances realizes extraordinary effects because the dances are composed of movements which are in tune with the individual personality and talent. Whether one be on the first rung of the artistic ladder, or supreme among the heights of achievement, both will succeed with an Alviene Dance.

Indeed, it is not an unusual feature of the Alviene School to prepare principals of an operatic cast, within a limited time, in the dance or dances required for a coming production. Alviene dances are always artistic and appealing, adaptable to any number of uses and program.

One lesson, one person	\$10
“ “ two persons	\$12
Three lessons, one person	\$25
“ “ two persons	\$28
Twenty lessons, one person	\$100
“ “ two persons	\$120



Ameta

*Spectacular Novelty Dances
and complete Acts created
and produced*



*Male Dancers
are now an essential feature
in the field of Terpsichore.*



George Bazata

FOR THE SINGER

SINGING, ACTING AND DANCING—*The three are a unity.*

The cultivated voice of a singer is a thing of beauty; a sheer delight to hear; and professionally, a valuable asset. But the modern audience demands more than a voice in its singers; and singers who simply rely upon their voices are usually limited in their appeal and success.

Usually the cause is that the more successful singer does not depend simply upon the voice, but upon other important art factors—personality, mime, acting and dancing. The eye is as much a receiver of artistic emotion as the ear, and it is the task of the singer to please each. The auditor is impressed not by a single emotion alone, but by a multiplicity of emotions; and the more emotions an artist appeals to, the larger the success.

The aspiring singer must sooner or later realize that the voice, though a thing of beauty and of value, alone is (from a professional and commercial standpoint) useless to the manager, and a failure in securing public approval, unless the singer supplements the voice with its other co-essentials—dancing and acting.

Mary Garden is a case in proof. There are quite a number of singers with finer voices than Mary Garden's, and yet their success is not one-tenth as great. Why? *Because Mary Garden, besides being a singer, is a consummate actress and danseuse; she unifies into one vital, flaming, beautiful and irresistible inspiration three great arts—song, dance and drama.* Is it any wonder that Mary Garden made a willing captive of the public?

Acting and dancing are as much a necessary part of the singer's qualifications as singing itself, artistically and commercially. Their unity heightens and enshrines the three arts into one inspirational whole, each quickens the appeal of the other, and by working in unison enriches and completes the three into one vivid, irresistible climactic unity of unparalleled beauty. Dancing and acting are an indispensable necessity to the vocal student in process of developing the artistic powers of charming the artistic public. They impart personality, pliability, charm, forming a *tout ensemble* appealing alike to the manager and the public.

We all know that it requires years of study to develop a cultivated, resilient and artistic voice. In fact, the wise and diligent vocal student and artist studies the art even during the zenith of his career.

It is different in the case of "acting and dancing courses," either or both may be acquired, properly and sufficiently for all artistic purposes, within a limited time. They should complete your artistic equipment, harmonizing all your talents and prepare you for making your professional debut and your ultimate livelihood, bringing returns for the money expended and enabling you to keep up with your current expenses as you go along.

The added accomplishment of acting and dancing, accordingly, bring the singer's voice to a state of harmonious artistic *finesse*, and make it an easily marketable possession.

The related Arts of Acting, Dancing and Pantomime are absolutely indispensable to the singer. But this is a very important fact: *as you study and lay the foundation for your career, you should acquire these arts simultaneously.*

And yet many serious, aspiring students are making the sad mistake of studying singing alone, neglecting the supplementary, the equally paramount arts of acting and dancing. The consequence? Disappointment; the cause of many a ruined career. The student who specializes in singing alone is working in the dark, acquiring an incomplete artistic vocabulary, wasting the precious moments of opportunity, bringing, not ultimate success, but



ALLERIA

the day of tragic realization of the fact that they are not fully equipped to meet the requirements of Theatre Art.

Preparation determines your success or failure, not talent alone. And preparation doesn't simply mean study, but the *right kind* of study, the *right appreciation* of artistic requirements, the blending into a beautiful harmony of your talents through a *unified* system of study in all the related arts, not one alone.

The folly of the familiar saying, "I am a singer; I don't have to dance or act," or, "I will study dancing and acting as soon as I am through with my vocal studies," is the cause of many an aspiring singer's shattered hopes, and totally at variance with the actual policy of the modern stage. When theatrical managers and agents turn an aspiring singer down, the realization comes of the mistaken course they have pursued, but it may be too late. The time to *start right* is right *now*. You want to succeed and succeed soon. You don't want to fail, nor do you want to start all over again, allowing the precious moments of opportunity to slip by into the world of wasted years and of bitter regrets.

We are often asked, "Does dancing harm the voice?" And our answer is not ours alone, but the unanimous, insistent answer of vocal masters and celebrated artists, "No, most emphatically, no!" On the contrary, an artistic, sane form of dancing is of the utmost value indirectly to the student's singing, and the vocal master's success in training.

The art of the actor is a developer of personality, of charm, of appeal, and of self-confidence. Experience shows that all these attributes are as an Aladdin's Lamp that opens up the mysterious world of achievement and success.



Flower Maiden Scene of Colonel Henry W. Savage's Stupendous Production of "Parsifal" in English

The Dance touches life and art at an infinite number of points; aye, the Dance is life itself, and life is a dance in harmony with the rhythm of the universe. The Dance may express all moods and all feelings; express the joy of life or the tragedy of being. It promotes health, poise, physical and mental resiliency, and develops a finer race of people. Artists of all sorts are more and more using the Dance as a complementary to their particular art. The Dance is being made the basis for the education of the young in our schools. As a personal, individual, temperamental problem alone, you *must* acquire the art of the Dance if you wish to become that rare thing—a harmonious personality and a supreme artist.

Vocal students may enter our Dancing or Acting course while studying singing. The vocal student who is beginning his first lesson is just as eligible as the finished vocal artist.

FROM THE "OPERA MAGAZINE"
THE NECESSITY OF A DRAMATIC TRAINING
FOR THE "ARTIST IN OPERA"

The true artist must be equipped to undertake any kind of a role, whatever. For a real human being is a very complex affair, and so, to give a complete characterization of the stage human being, the artist must be a master of every ingredient that enters into his composition. He must be tragic and comic, dramatic and lyric; he must be loving and hating, carefree and pensive. In a word, he must run the complete gamut of human emotions. To be able to portray any one type, there must be none he cannot portray.

Surely, the artist who can master an *Isolde* will make *Marguerite* more human, more like her prototype in Goethe's "Faust," than one whose best dramatic achievement is a "*Butterfly*."

Those interested in acting and practical training in musical productions write for Brochure of Operatic Department, Alviene School, N. Y., enclosing twelve cents in stamps.



THE ART OF TALKING THE SONGS

Across the Footlights

As the world develops in civilization, lesser talents are more and more being utilized; and this is as true of art as of industry.

Even those, accordingly, whom Nature has not endowed with great voices may meet with success if their talent is used for the new art of Talking the Song. Indeed, the success that many people with limited voices secure in this new art is an illustration of the familiar adage, "Out of little acorns mighty oak trees grow."

What is this art? It is a combination of music and acting, and the peculiar science and means of getting songs across the footlights in a form that instantly wins the audiences. Now you will ask, since voice is lacking, what is it then that captivates the spectator? That is the inexplicable secret which each one acquires though in a different form. I will say it requires an intimate, intuitive sense of musical rhythm, and often, extemporization, more than a great voice; the adept in this art meets with extraordinary appreciation and applause and corresponding pecuniary advantages. One of the finest adepts in this art is Miss Frances White, and her success is a marvel of the stage, and proves what may be done with talent though the voice may necessarily be small. Yvette Guilbert and the great Nora Bayes are both pre-eminent exponents of this form of the song.

The vogue of Talking the Song is acquiring tremendous popularity. It is, after all, simply a revival in modern form of the poetic chant of Homer's day. Its primitive appeal is multiplied by all the arts and technique of civilization.

A success in this art requires simply an adequate appreciation of your talent, and its judicious development by a competent teacher. It requires a little of singing, a little of dancing and acting, and their development in accord with one's personality. The studies are arranged to accommodate students with voices of every calibre; and the beginner in singing is as eligible to enter the Alviene School for this course, as the singer of cultured attainments.

The whole secret of success is adaptation, studying carefully the pupil's talents and developing individuality, those little twists of character and expression which are the makers of success in this art.

The beginner or the advanced student may enter the Alviene School and continue with their own singing master, without losing one iota of efficiency as the studies are framed to supplement your other work.

The hours of study can be made mutually convenient.



Nora Bayes



FROM THE "THEATRE MAGAZINE"

In musical comedy or light opera the mere singing—no matter how perfect—is not sufficient to assure the success of an operatic débutante. It demands a certain degree of dramatic training and stage presence. Such elements as delivery, personal appearance, histrionic talent and a capacity for dramatic characterization are important factors in achieving success. The greater and more pronounced these phases are revealed on the first appearance of a débutante the more emphatic will be the public recognition. Without these dramatic gifts the outcome will be doubtful.



Dorothy
Jordan

Dress Rehearsal
of a Musical Play



SPECIAL DEPARTMENT FOR ASPIRANTS OF GRAND OPERA, LIGHT OPERA AND MUSICAL COMEDY

These studies, though along entirely different lines, work in harmony with the efforts of the pupil's vocal teacher. The number of students accepted in each class is limited.

Auxiliary Course No. 15, Comprised of Instruction on Studies I to VII Inclusive	<i>Auxiliary Courses in Musical Comedy and Light Opera Essentials</i>	<i>Auxiliary Courses in Allied Studies of Standard Grand Opera</i>	Auxiliary Course No. 16, Comprised of Instruction on Studies I to VII Inclusive
<p>I. General Repose—Attitudes, Plastic Exercises—Carriage of the arms—Harmony movements of the body, head, arms and limbs for the development of lines—Suppleness of all members of the body—Grace and Principles of Natural Expression.</p> <p>II. The Standard and Modern Forms of Gesture and Pantomime.</p> <p>III. The Science and Methods of Rendering Vocal Numbers so they "get across" the footlights.</p> <p>IV. Step, Character, Rag and Fancy Modern Stage Steps—Cachy and effective Stage Business for Singing Choruses—Steps and Pantomime for Dance Choruses with Feature Steps and Business for Finales.</p> <p>V. Dance Technique.</p> <p>VI. Fencing.</p> <p>VII. Make-up.</p>	<p>I. The traditional forms of Gesture—Attitudes and physical expression for a repertoire of Grand Opera.</p> <p>II. Exercises for Dramatic Attitudes and Expression.</p> <p>III. Carriage of arms and a series of characteristic movements of popular scenes of Grand Opera—Rules of body, head and arm positions for the development of expressive, harmonic lines.</p> <p>IV. Coaching in the Stage Business of Scenes of Standard Grand Operas in accordance with standard and traditional rules.</p> <p>V. Dance Technique.</p> <p>VI. Fencing.</p> <p>VII. Make-up.</p>	<p>I. The traditional forms of Gesture—Attitudes and physical expression for a repertoire of Grand Opera.</p> <p>II. Exercises for Dramatic Attitudes and Expression.</p> <p>III. Carriage of arms and a series of characteristic movements of popular scenes of Grand Opera—Rules of body, head and arm positions for the development of expressive, harmonic lines.</p> <p>IV. Coaching in the Stage Business of Scenes of Standard Grand Operas in accordance with standard and traditional rules.</p> <p>V. Dance Technique.</p> <p>VI. Fencing.</p> <p>VII. Make-up.</p>	<p>I. The traditional forms of Gesture—Attitudes and physical expression for a repertoire of Grand Opera.</p> <p>II. Exercises for Dramatic Attitudes and Expression.</p> <p>III. Carriage of arms and a series of characteristic movements of popular scenes of Grand Opera—Rules of body, head and arm positions for the development of expressive, harmonic lines.</p> <p>IV. Coaching in the Stage Business of Scenes of Standard Grand Operas in accordance with standard and traditional rules.</p> <p>V. Dance Technique.</p> <p>VI. Fencing.</p> <p>VII. Make-up.</p>

Tuition fees are based upon the number of instruction hours included in the course selected.

Course 15 is of six months' duration with attendance Six-Month twice weekly. Each attendance comprises one session (two Auxiliary classes) in two or more studies, under different tutors and Course \$200 ten private lessons, totaling ninety-six class and ten private lessons.

Three-Month Course 15B is of three months' duration, and the routine of studies is identical with the above quoted course, with Auxiliary the exception that this course consists of ten private lessons and one-half the amount of class tutelage.

Three-Month Course 15C is of three months' duration, and includes Auxiliary three class lessons (not sessions) weekly in the studies of of Three Dance Technique, Pantomime and Stage Business of Musical Classes Weekly \$60

Private instruction may be arranged for any one or more subjects of study, selected from Auxiliary Course 15 or 16, or from studies quoted in the Directory.

Course 16—Six months' course in Studies I to VII inclusive. Attendance twice weekly. Each attendance comprises one session (two classes) in two or more studies under different tutors, and twenty private lessons. Total, ninety-six classes and twenty private lessons. Course \$250

Course 16B of three months' duration includes fifteen private lessons, in addition to the two sessions (four classes Monthly weekly). The studies follow closely along the lines of Auxiliary Course \$155

Three-Month Course 16C—This course is of three months' duration with three class lessons (not sessions) weekly. Auxiliary Course, Three Classes Weekly, \$75

Note—If interested in a combination course of Light Opera or Musical Comedy Acting, which also includes the above-mentioned studies and practical experience and stage appearances, send for catalogue of the Operatic Department.



Fay Marbe

From the "Alviene" direct to Broadway Musical Productions

DANCES OF THE ORIENT

The Oriental influence has been very potent in our dances, an influence that makes for spirituality and the vivid expression of the beauty of the soul.

As among all peoples, the dances of the Orient express the prevailing religious impulses, which in turn are a complex of all the moods and passions of these strange peoples. They are dances of life and love, witching and fervent, yet delicate and restrained.

The music is primitive, and precisely because of this primitive quality it appeals to the often blasé people of civilized lands. Weird wind instruments, flutes, cymbals and odd-looking tambourines are usual, and their combined melody hath charms to please the civilized breast.

The spirit of the Orient, of the feeling for the infinite, of a love of life that is tempered by thoughts of the eternal, is a spirit amply expressed in its dances and that is being absorbed by western people.

Egyptian, Hindoo, Oriental or any other dances, also many not listed, are included in the xxx

Courses or may be taken separately, in class or private lessons.

Special course of Six Months' Duration, 2 lessons weekly\$90

Special Course of Three Months' Duration, 2 lessons weekly.....\$50

For Private Lessons—Tuition Fees refer to Index under heading Private Lessons.

THE DANCES OF SPAIN

An ever-living and unforgettable moment of one's life is to see the fiery grace and charm of the dancers of Spain. Their dances are stately, chaste, beautiful and gorgeous, combining and expressing the passionate abandon of life with all its delicacy, charm and restraint, warm and inspirational.

All the dances of Spain are of this character—the racy refined and popular Fandango, the exquisite Boleros, the whirlingly rhythmic Sequidillas, the dashing Jaleo de Jerez, song-dances such as the Danza Prima, the Habas Verdes, the Polo, the glorious Flamenco and many others.

These dances express the soul of a people cultured by nature itself—of life, living. They express an art that makes one feel it is gorgeous and inspiring to live. Spanish dances are becoming a real factor and success in our theatres.

The simplicity and ease of acquisition are other remarkable characteristics of Spanish dances.

Note—At the option of the student, the study of Spanish Dances may be included in Course xxx, or may be specialized in, to the exclusion of any other study.

Auxiliary Courses exclusively in Spanish dancing or any other dances, also many not listed, are included in the xxx Course or may be taken separately, in class or private lessons.

Special course of Six Months' Duration, 2 lessons weekly\$90

Special course of Three Months' Duration, 2 lessons weekly\$50

For Private Lessons—Tuition Fees refer to Index under heading of Private Lessons.

Fifty-one



Bianca



Alviene Pupils—Drawn from Life by the Artist—Farnam

CLASSICAL NATURE AND INTERPRETIVE DANCES

The world has awakened, and the dance is re-born. The dance is realizing our newest ideals and aspirations in the realm of art. Visions of marvelous, ethereal and yet passionate beauty are pictured in the creations of the newly matured dance. All the contributing elements of the arts are being fused into one gracious and universal art—the art of the classical Nature dance and Interpretive dance.

These new dance-forms, inspired as they are by the “dances” of the ancient Greeks, are not in any sense slavish revivals. Imitation is the death of art. The beauty that was Greece lives in its sculpture and architecture, and we have no record of its dances except picturizations on vases and monuments. It is the spirit of the Greeks that animates our modern art, not any particular dance forms—the spirit of life, of joy, of the glorious abandon of self-expression, of natural simplicity.

The modern classical Nature and Interpretive dances are Grecian in this sense only—that in spirit they express the Grecian sense of beauty and joy of life.

Through this spirit, synthesizing the art and culture of the twentieth century, dances are being created that for subtlety of movement and artistic finesse are incomparably finer than the dances of olden days. The classical nature and interpretive dances are a harmonious blending of all that is finest in the art and culture of yesterday and today.

The Nature Dancer expresses and interprets nature itself, through a series of harmonious, simple movements in tune with the rhythmic simplicity of nature. Birds and trees and flowers, vast empty spaces and flowering fields, the sighing winds and the gorgeous heavens, all these are the inspiration of the Nature Dancer. She is



natural and freest in bare feet and unfettered body, pulsing and melting away and coalescing into artistic movements, posing pictures of life's immortal beauty. Music and body merge into one appealing harmony—the glorious spirit of humanized poetry, the essence of innocence and candor.

Dance and theme, music and body blend together, expressing the varying motifs and moments of the composition, the body becoming an artistic, pliable instrument of expression, the physical language of the emotions.

The Interpretive Dance is pre-eminently the creation of the individual, a work of art as much as painting or sculpture. Mastery of the body, imaginative and not simply technical mastery, is as essential to the Interpretive Dancer as to the supreme violinist, who makes his instrument express all the moods and nuances of his musical genius.

RATES OF TUITION

Nature and Interpretive, or any other dances, also many not listed are included in the xxx Courses or may be taken separately, in class or private lessons.

Special Course of Six Months' Duration	
2 lessons weekly.....	\$90
Special Course of Three Months' Duration	
2 lessons weekly.....	\$50
For Private Lessons Tuition Fees refer to Index under Heading of Private Lessons.	



THE DANCE AS A MEANS OF REVEALING THE BEAUTIFUL

From the *London Times*

The advantages arising from a knowledge of The Dance are many, especially since it is in vogue everywhere. Do we not see with what a graceful mien and becoming confidence, the well-tutored youth presents himself? How agreeable and well regulated are all his motions. And with what a pleasure do we behold the elegant and engaging deportment of a young lady, whose naturally fine form has been improved by a proper knowledge of all those graces which are characteristic of dignity and ease? Such a one, when compared with the uninstructed, pretty, bashful rustic—just emerged from the country—how striking the contrast. Yet, perhaps, the native qualities of the latter may be equal to those of the former, only the opportunities for improving them have been neglected. A young person, in this situation, may properly be compared to the diamond which is rude in its figure till the lapidary's skill has wrought it into form and given it the brilliancy of which it is capable.

There are very few who are so happily formed by nature as not to require the assistance of art to rectify some few imperfections which an impartial eye may discover in them; therefore, the sooner those blemishes are attended to the better. All natural as well as acquired defects in individual cases may be greatly overcome, and easily corrected, through the medium of the dance.



M. de Verne and Sisters



AMERICAN DANCE ART

While the fundamentals of dance technique are universal, each nation or people has its own particular racial and characteristic expression of the dance.

The dance cannot become wholly and superbly vital and vitalizing unless expressed in the form of an original national Dance Art.

It has been recognized that America must develop its own dance expression, characteristic of our people, that this country abounds in original dance rhythms and potential dance forms. The finest of the new generation of artistic dancers are American. Out of all this wealth of material, we are now in process of developing a genuine American Dance Art.



George Lorne

The successful production recently of an American ballet, based on an American theme and rhythms, "The Dance of the Place Congo," marked a tremendous step forward in this development.

One of the supreme merits of the Alviene Schools is its American spirit, its fostering of American expression in the dance. In its distinctive classes for the Dance American, Mr. Alviene, in this great task, brings into use all the technical knowledge of the great foreign masters plus an intimate contact with all phases of American life as the basis for developing an American Dance Art characteristic and worthy of our people.

Mr. Alviene has created many characteristic American dances. It is interesting to record that the music for Mr. Alviene's latest dramatic dance creation, the American Indian Bacchanal, was composed by Mr. James M. Beck, Jr., son of former Attorney-General James M. Beck.

In the good old days, not so long ago, either, when President Woodrow Wilson was President of Princeton University, Mr. Alviene was producing the musical dance plays for the Triangle Club of Princeton, of which Mr. Beck was a member. Mr. Alviene recognized Mr. Beck's great musical talent and created the "Indian Bacchanal" dance to the music composed by young Mr. Beck. The result was an idealistic dance of great imagination and beauty.

This All-American Classic Dance is Indian in theme and spirit, but it should not be confused with "Indian dances" which are Indian in nothing but the name. The Indian Classic Dance is interpretive and characteristic, an expression of the life and love and art of the primitive Indian, imaginatively conveyed and artistically pictured. Vigorous in action and artistic in atmosphere, the "Indian Bacchanal," in inspiration, music, costuming, and art, was an American dance created by Americans and danced by Americans.

The American Classic Dance is the classic, interpretive and nature dance adapted to the spirit of

America and expressing American life and traditions. In this, Mr. Alviene is, indeed, an artistic pioneer of vitalizing quality.

American or any other dances, also many not listed, are included in the xxx Courses or may be taken separately, in class or private lessons.

Special course of Six Months' Duration, 2 lessons weekly\$90

Special course of Three Months' Duration, 2 lessons weekly\$50

For Private Lessons—Tuition Fees refer to Index under heading of Private Lessons.



Henry Awd



George Lorne

PRIVATE LESSONS

IN ANY FORM OF THE DANCE OR ITS RELATED ARTS

The special advantage of private instructions in the school rather than with an outside private teacher is that the student is carefully advised and guided regarding the subjects to be taught and the teachers chosen. It is possible to arrange a course of instruction of any length, which can involve a number of teachers, each in their own specialty, and a variety of subjects, or a course of private lessons can be concentrated on one subject or with one teacher.

TUITION FEES, PRIVATE LESSONS

Private Lessons in any form of the Dance or its related Arts:

1 Lesson	\$5
10 Lessons	\$40
20 Lessons	\$70

From Assistant Instructor

1 Lesson	\$3.50
10 Lessons	\$30
20 Lessons	\$50

From Mr. Alviene

1 Lesson	\$10
3 Lessons	\$25
20 Lessons	\$100
44 Lessons	\$200

DALCROZE EURYTHMICS

The highly developed Dalcroze system of rhythmic movement is invaluable to the student of dancing.

Jacques Dalcroze has authorized only a few of his pupils to teach his system. The Alviene School has been fortunate in securing one of his best known graduates. It is possible to acquire a complete technique in this most graceful and delicate art. Many persons lack a natural sense of rhythm and should take advantage of this opportunity.

Dalcroze Eurythmics are included in the xxx courses or may be taken separately in class or private lessons.

Special Course of Three Months' Duration	
2 lessons weekly.....	\$55

Special Course of Six Months' Duration	
2 lessons weekly.....	\$100

Private Lesson Courses

21 private lessons.....	\$100
12 private lessons.....	\$60

Rich de Mar
and
Lou Swan



PROFESSIONAL TEACHERS AND EXPONENTS OF
EXHIBITION DANCING

Teachers and exponents of artistic dancing as well as persons who aspire to become professional teachers and professional dancers will find here a course of training which will provide them with important and valuable assets toward the accomplishment of their ideals, and an invaluable assistance in winning reputations that should command large remuneration.

The instruction is in strict conformity with the rules which govern the modern system of training, lay the foundation for correct study, and lead to higher creative ability. It supplies the necessary technique, expression and skill in execution for those who have an earnest and sincere ambition to succeed and rank with the celebrated artists of the hour.

Exhibition Team dances or any other dances, also many not listed, are included in the xxx Courses, or may be taken separately in class or private lessons.

Special course of Six Months' Duration, 2 lessons weekly\$125
Special course of Three Months' Duration, 2 lessons weekly..... \$70

For Private Lessons—Tuition Fees refer to Index under heading of Private Lessons.



Dell and Thomas



May Kitchen and Mons. Paul

TAP AND STEP DANCING

All dances which include taps, rag, jig, clog or buck steps are included within the scope of Tap and Step Dancing. This form of dancing is characteristically American, a typical development of the dance rhythms and movements of American origin. Twenty odd years ago step dances were *the* dances of the American stage. They still are to-day, though in a revised form which is more artistic and up to a higher standard, more effective and more popular than ever. A training in Step Dancing is indispensable for the musical comedy or vaudeville artist. Its technique is rigorously exact and the student easily acquires many different styles of Tap Dances after mastering the first principles. There are Neat, Straight, Eccentric, Grotesque and Acrobatic Tap Dances. Some are characteristic and require a knowledge of Pantomime.

PRINCIPLES OF TAP DANCING

The fundamental principles of Step Dancing are derived from Taps, Shuffle, Beats, Slap Steps, Stop Flams, Hopping Beats, Time Steps, Pick Up Taps, Cutting Shuffles, Cutting Shuffles with Heel Taps, Cross Taps—Front and Back, Hop Beats, Reel Steps, Flams, Grace Taps, Falling Down Steps, Off to Buffalo, Palmer House, Corkscrew, Grape Vine Skating Steps, Single Rolls, Double Rolls, Treble Rolls, Hopping Beat Rolls, Spring Beats, Single and Double Taps, Cuts, Breaks, Sluffs, Double Spring Beats, Spring Beats and Bells, Pigeon Wing, One Foot Wing, Johnny Cooler, from which all other steps and combination steps are derived. This form of professional dancing is in constant demand. Managers, Producers and Directors require that all artists do some Tap and Stepwork. Though they may be clever in Fancy or Ballet dancing, Tap and Step Dancing is a distinctive form of dance and an additional requirement and a necessity to satisfy our American theatre-going audiences.

NEW FORM OF STEP DANCING

The newest forms of Tap Dances come under the head of Characteristic Story and Pantomimic dances, in which the scope for expression and variety is almost unlimited. In this new form, Tap Dancing is very popular. It is adaptable to single dancers, team-work or trios. The new style includes the soft-shoe tap and step dances never before used in pantomime form.

Alviene pupils in soft shoe and eccentric rag dances



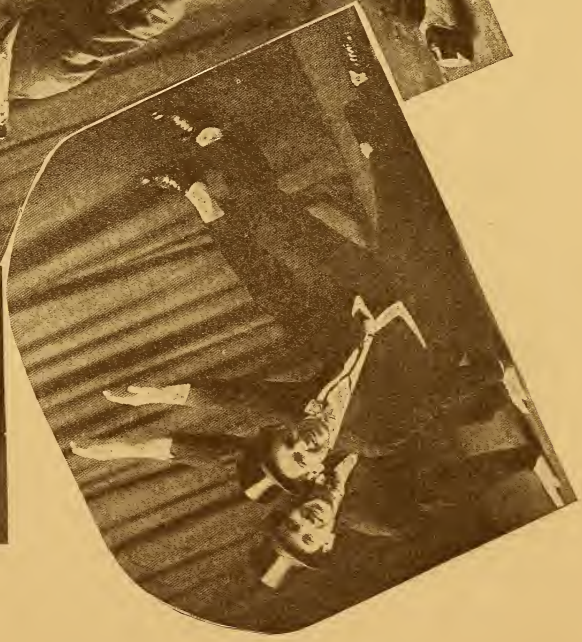
Bell Berson and Bell Berson



Green and Wanner



McVicar Bros.



The Dancing Waiter



Neat Eccentric Dancers



Scarecrow Dance

RAG DANCES AND BUCK DANCES

Standard Buck and Rag Dances, Cane Rag, Lazy Rag, Possum, Lackey, Connjine, Grotesque and Trick Buck Dances, Skating Dance, the Nut Dance, the Slippery Slide Dance, Comedy Rag, Eccentric Rag and Cane Dances in every style and form.

The newest in Rag and Jass Dances: The Tickle Toe, the Rainbow Jass, Tiple Topper, the Jass Woggle, Sliding the Slide.

Dances of Erin—Irish and Straight Jigs and Reels and all Irish National and Characteristic Dances; Scotch Clan Dances, Characteristic Comedy and Eccentric Dances.



De Mar and Swann

Mythical Dances—Mixed Dances, Scarecrow Dance, Strawman Dance, Tinman Dance, Gingerbread Dance.

Novelty Dances—Parasol Dances, Table Dances, Wood Mat Dances, Jingle Dances, Drum Sticks, the Bell Hop.

SONG AND DANCE

The old style and the new forms of Song and Dances are comprised of effective steps and combinations of Fancy Tap Steps and Breaks. Either form is effective as a specialty or in connection with modern songs.

Skipping Rope Dances are executed while jumping the skipping rope. Picture Dances and Statue Dances are in a class similar to the song and dance style.

Every form and character of theatrical dances taught to either beginners or those advanced in dancing. Dancing acts and specialties for one or more persons composed and arranged in up-to-date adaptations.



De Mar

Acrobatic Dances—Comedy Dance, Frolic Dance, Lucky Tramp Dance, Silence and Fun Dance.

Characteristic Negro Dances—Wing Dance, Slap Shoe Dance, Essence Dance, Coonjine, Cane Dance, Dance of the Picaninnies, Peanut Dance, Corncracker Dance, Bell-boy Dance, the Chimney Cleaners, Sand Dances, Sand Shuffle, Sand Jig, Sand Reel, Marathon, Skating, Chocolate Drops.

American-Indian Dances—Indian Dances in step form for American Dances (Classic Form, see Classic Dances).

Hiawatha Dance, Squaw, Big Chief Dance, War Dances, Religious Dances, American Indian Dance in step form, and many others.

High-Kicking—Acrobatic and Eccentric dances are again in vogue, only in a variety of new forms with some light Tap Steps, which greatly add to their attractiveness.

Some of the features in this style of dance are high kicks, swing twists, one leg turn twists, swing kicks, leg shouldering, drop splits, back roll twists, cross twists, bunch rolls, cartwheels, back limbers, back kicks and eccentric bell steps interwoven with many other unique and novel steps.

At the present time they are extensively introduced in Musical Comedy Production and as Specialty Acts in Vaudeville.

These dances are arranged as solo for either lady or gentleman. Acrobatic dances are also very effective in duet form for sister team work or for two gentlemen, or lady and gentleman.

Clog Dances—Straight Clog, Lancaster Clog, Triple Clog, Waltz Clog, Wooden Shoe Clog and Special Novelty Clog and Quick Step Dances of many different styles, types and characters; also Fancy, Straight, Eccentric and Novelty Dances.



Ruth Lydy



June Roberts

Military Dances—American Tommy Atkins, Solo Dance, the Spirit of '76, Solo, Duet or Trio; the Veteran, Solo; the Drum-roll Dance, Solo; Taps, Solo; the Dance of the Ensign, Solo or Duet; Sailor, Solo, Duet or Trio; the Sea Dog, Solo; A Yankee Hero, Solo; Dance of the Lieutenant, Solo; a Sammy Dance, Solo; Dance of the Jolly Tar, Solo; the Gallant 69th, Solo; Stars and Stripes, Solo.



Mlle. Frances

RATES OF TUITION

IN TAP AND STEP DANCING

- COURSE 19. Four Month Course with daily instruction Saturdays and Holidays excepted, is a combination course in training on Tap and Step Dances, Specialty Acts, etc., constituting a selection of studies from the Directory which total seventy class lessons on various studies, under different tutors and twenty private lessons from Mr. Alviene.....\$250
- COURSE 19A. Four Month Course in Tap and Step Dancing. Two class lessons weekly. Instruction on Technique and Theory, Straight and Eccentric Step, also steps of different types and character.. \$60
- COURSE 19B. With Pantomime and Make-up, comprising 8 lessons on Pantomime and two in Make-up, in addition to the studies of above course 19A..... \$75
- COURSE 19C. The Above Course 19B with the Pantomime and Make-up and twenty private lessons in addition to Song Number, Monologue and Specialty Work\$135

PRIVATE LESSONS IN TAP DANCES

FROM FACULTY TEACHER

- One private lesson \$4
 Ten private lessons \$35
 Twenty private lessons \$60
 Forty private lessons\$110



Danse Militaire

NATIONAL AND CHARACTER DANCES

The large number of Character and Demi-Character Dances of the many different Nations, taught at the "Alviene" are typical as to the racial characterization and spirit, with distinctive expression, bearing, Make-up, and Costuming. These dances are enriched and elaborated upon so that the greatest possible effects are realized with the aim that their appeal is universal and consistent with the requirements of professional Play Houses.



Claude Eddy and Margie Earl
Danse L'Amour de L'Apache

A great variety of Russian Dances in up-to-date forms. Many beautiful new Italian Dances, also the favorite La Furlana, the ever-winning Tarrentellas and numerous other Italian Dances.

The celebrated French Dances, L'Amour de L'Apache, Le Domino Rouge, and countless others, also Spanish, Oriental, Egyptian and dances of all nations in every conceivable style and form.



Marion Saki

DEPARTMENT OF SCREEN DANCING

Alviene Screen Dancing is an adaptation of the dance in the form that makes it applicable to Screen purposes, where its artistic appeal is greatest, and where its exuberant perfection comes nearer to "the last word" in screen dancing.

Realizing that a new form was needed which would give dancing a place in the Picture world equal to the one it enjoys in stageland, Mr. Alviene set about to devise a form in which to present it that would widen its field of usefulness and artistic application. The new form of Screen Dancing is in full accord with the modern spirit of progress, and Alviene graduates can instantly be recognized by their brilliant execution, untrammelled style and a true-to-life expression that is distinctive.

Though still in its infancy, the Alviene form and style of Screen Dancing has gained conspicuous public notice, since it was first introduced by "Alviene" pupils, whose artistic rendition was enthusiastically received and applauded.

It is no longer the practice of the artistic world to live under the vanished grandeur of the past, and to contemplate with ecstasy the glories of the "Good Old Days." The world about us has kept pace with the world of Science and the age which has produced the wonders of electricity and applied Chemistry has also welcomed broader and newer ideals in Art.



Shawn and Harrison



Mlle. Stephani
Danse Cobra



DeMar
and Swan

Just as the higher arts of camera acting have supplemented the old time movie acting, so the Camera Dance of today has come to end the fate of the old stage form as it was unsuccessfully used for the screen.

RATES OF TUITION FOR SCREEN DANCING

Thirty-six Lesson Course in Preparatory Training of Expressive Arts and Dance Technique. Pupils may arrange to take two or more lessons weekly.... \$60.00

PRIVATE LESSONS

One Private Lesson.....	\$4.00
Ten Private Lessons.....	38.00
Twenty Private Lessons.....	70.00

An Education in Dance and Expressive Arts is of great artistic value, a physical up-builder and a dominant factor for social culture.



Danse Antique
Dorothy Molineaux



Mlle. Falviao

Partial list of celebrities who have studied under the personal tutelage of Mr. Claude M. Alvieni, or graduated from one of the school's courses:

Mary Pickford , *Mlle. Dazie*
Lois Exell *Mary Fuller*
Taylor Holmes *Royden Keith*
Eleanore Painter *Laurette Taylor*
Joseph Santley *Schuyler Ladd*
Harry Pilcer *Barbara Tennant*
Nora Bayes *Reginald Mason*
Harry Clark *Anna Laughlin*
Eileen Kearney *William Blatsdell*
Donald McDonald *Justine Johnson*
Annette Kellerman *Eugene Bottler*
Harry Lambert *Violet Mersereau*
Pauline Chase *Vivian Prescott*
Frank Joyce *William Glazer*
Hazel Dawn *Ethel Levy*
George Probert *Richard Barbee*
Gertrude Hoffman *Lina Abarbanell*
Arden LeSage *George O'Donnell*

Dorothy Jardon *Amy Ricard*
Gerry Owen *Henry Jewett*
Rozzika and Yanci *Albert Warner*
Dolly *Isabel D'Armond*
Gerald VanOrden *Hal Johnson*
Hope Booth *Bessie DeVoie*
Fred Kelsey *Fred Spendor*
Viola Dale *Georgia O'Ramey*
Daisy Dale, daughter *Thelma White*
of Allen Dale *George Crouch*
William Francis *Cleo Gascoigne*
Marie Nash *Frank Allot*
George H. Lyman *Effie Toye*
Florence Nash *Lillian Walker*
Allyn King *Robert Kelly*
Helen Falconer *Emma Haig*
Ted Donald *George Atherton*
Eva Fallon *Veda Velasco*
Helen Whitman *Max R. DeDrwyn*
William Tillet *Arnold Grazer*
Ethel Kelly *Mary Worth*
Will Archie *Clarence Rocke-*
May Buckley *fellow*

- Laura Burt*
Gilbert Miller
Reba Dale
John Mear
Edith Mason
Robert Farnesworth
Paula Edwards
Frank Sturgis
Consuello Flowerston
Clayburne Foster
Marie Fitzgerald
Emmet Bradley
Nana Gwyn
Neville Foster
Ruth Lydy
Thais Lawton
Zania Curzon
Ruth Lamster
DeMar and Swan
Fay Marbe
The DeMuths
Celia Mary Wise
M. J. McCallion
The Great Richards
Wanda Lyons
Wm. Faversham
- George Holmes*
Grace Witche
Florence Foster
Katherine Foster
Emma Hopkins
Carmen Nesville
Kathryn Alexander
Bianche Hanlon
Rosa Coates
Margaret Shelby
Helen Hale
Catherine Murray
Mlle. Rosita Relyea
Dolly Kemper
Mabel Ballin
Irene Weston
Gena Luneska
Francis Kaufman, the
talented sister-in-
law of Mr. Zuker,
president of Famous
Players
Reba Kaufman
Mlle. Helena Noveta
Nina Payne
Dianon Pattison
- Agnes Mahr*
George Bazata
Carolina Dixon
Ione Gray
May Allison
Fairbanks Sisters
Marie Hardi
Mirian Collins
Mazie King
Catherina Bartho
Bianca Frohlich
Madelina Harrison
Gosman Sisters
Gerald Onativia
Alice Joyce
Valerie Lynn
LuVerne Sawyer
Little Boots
Siebel Layman
Ethel Johnson
Jennie Praeger
Dorothy Greene
June Roberts
Henry Awd
Gertrude Selden
Mary Keane
- Dante Bruce*
Gerard Chatfield
Helena Chalmers
Jessie Crane
Zona Cass
Helen Weer
Sakukichi Hatakena-
ka
Marion Saki
Merted DePina
Vera Myers
Dorothy Stevens
daughter of the
Hon. Rev. Peters
Lillian Foster
Irene Hopping
Rosa Millette
Estelle Rasband
Willette Kershaw
Irving Curtis
Lenore Paron
W. A. Ward
Augie Weimer
And Others

THE ALVIENE INSTANT DANCE WRITING SYSTEM

The Alviene Dance Writing system has overcome the most difficult problems of dancers and teachers to record the movements and steps of a dance in a quick, simple and yet understandable way.

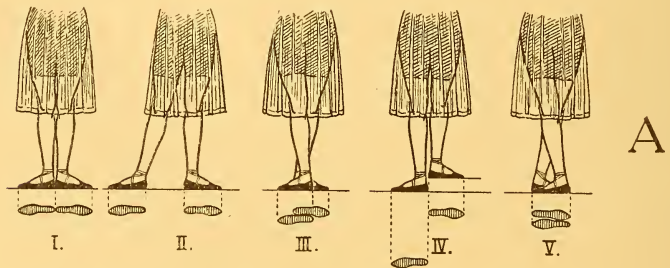
Mr. Alviene, who for many years has given this important subject much original study, research and experiment, has evolved a system of dance writing incomparable in its simplicity and efficiency.

The illustration will demonstrate the extraordinary value and simplicity of the Alviene Instant Dance Writing System, especially since the St. Leon system as developed by Adolph Zorn, after years of tests proved inefficient and practically dropped out of usage.

All steps and dances are written from a spectator's view, the writer is supposed to face the dancer, therefore in reading or writing steps, the dancer's right leg is opposite our left, while the dancer's left leg is opposite our right.

THE FIVE FUNDAMENTAL POSITIONS IN DANCING

- I. Standing in first position.
- II. The right foot is shown in the Second.
- III. Right in Third.
- IV. Right in Fourth.
- V. Right in Fifth Position.



Warning—The Alviene Dance Writing System is duly copyrighted in the United States, and European countries. Do not reprint or sell.

How to write the right foot positions shown in plate A by the Alviene Writing System.



How to write the left foot position of Plate A



Below, on plate D, the foot characters are added to indicate the various foot positions. For example, to make it a sole position add the sole character represented by a short horizontal line on the lower end toward the left just as an artist facing you would draw a line sketch of your right foot, assuming you were standing in the second sole position with the toe turned out. As illustrated in plate D.




	Sole Position	┌	/	┐	└	┘	D
		I.	II.	III.	IV.	V.	
	Ball Position	┌	/	┐	└	┘	E
		I.	II.	III.	IV.	V.	
	Point Position		/	┐	└	┘	F
		I.	II.	III.	IV.	V.	
	Heel Position	┌	/	┐	└	┘	G
		I.	II.	III.	IV.	V.	
	Toe tip Position		/	┐	└	┘	H
		I.	II.	III.	IV.	V.	

Plate B is here shown with the sole positions added.

Ball Characters—Added to the five positions of the right.

The five positions without any foot characters indicate a point position.

The same five positions with the heel characters added, to write the left foot reverse the position characters.

The five positions of the toe tip with toe characters (the dot).

After the above studies have been mastered, these characters can be written in the dance staff (not shown here) to indicate by one stroke according to where it is placed, a floor position, a low, medium, high, super high, or eccentric position at the same time indicating any desired move such as a hop, a jump, a leap, etc., simultaneously. Its value in time, its expression, bended, stretched or normal resting leg, and the position of the free foot, the carriage of the body, head and arms, inner and outer curves.

Note—Instruction in Alviene Dance Writing is included in the curriculum of some of the courses. A book on Alviene Dance Writing is now in preparation.

NORMAL COURSES

PROFESSIONAL INSTRUCTION IN NORMAL DANCING FOR TEACHERS AND ASPIRANTS DESIRING TO BECOME TEACHERS

Advanced dance technique with special technique on the related arts.

The immediate necessity of the dancing teacher is a broader technical training and a knowledge of the art of imparting it.

The teacher as an example to the pupil as well as a prestige to his school should be equipped with unquestionable ability and dances that excel, dances for his own individual use.

The related arts of Pantomimic expression and Interpretation should not be lacking. They are as important as the steps, for without them the steps are incomplete.

Mr. Alviene says "If I could not have the unity of both arts, and were limited to choose or depend upon either one, I would prefer pantomime, for with it I could at least express myself while a jumble of steps alone are meaningless."

Alviene students are brought in contact with a more substantial form of dance technique. Technique which is not necessarily too intricate to acquire, though it is on a higher plane. It gives more distinct and definite results, it is more effective and more trim, Alviene dances are refreshing and pupils carry with them that peculiar style of the exceptional dancer. They show agility, precise execution, and expressive ability, more like the artist-master.

THE SCIENCE OF TEACHING

Success as a professional dancer is not always a guarantee of equal ability as an instructor. Great dancers are seldom able to impart the secret of their own success. On the other hand, we could name several teachers of undoubted ability, who, for various reasons, are utter failures before an audience.

A difference is necessarily made in our Senior Course in the requirements for the two lines of professional work, the artistic and the pedagogic. In the latter, more emphasis is placed on scientific and accurate knowledge. In all cases, however, the faculty requires a sufficient degree of technical skill to enable the teacher to illustrate his instruction. For entrance to the Senior Course the full Junior Course or its equivalent is required.

Theory

1. LECTURES ON DANCING AND ITS ALLIED ARTS.
2. THE CONDUCTING OF CLASSES AND SYSTEMS OF INSTRUCTIONS.
3. TECHNIC, AS APPLIED IN ART AND ITS STAGE PURPOSE.

Methods

4. METHOD OF COMPOSITION OF DANCES AND THEIR ANALYSIS.
5. RELAXATION AND REPOSE, THE SECRET OF GRACE, WITH ITS LAW IN NATURE AND IN ART.
6. MUSIC, ITS SWING, RHYTHM OR CHARACTER, AND ITS RELATION TO DANCING AND VICE VERSA.

History

7. HISTORY OF DANCING AND ITS ORIGIN.
8. CELEBRATED ARTISTS AND THEIR ACCOMPLISHMENTS.
TRANSLATION AND EXPLANATION OF FRENCH AND ITALIAN TECHNICAL TERMS.

Dance Writing

CHOREOGRAPHY (dance writing) which is taught in a revised practical form, by Mr. Claude M. Alviene's American system.

FOLK DANCES

The folk dances of Europe, which now form so important a factor in physical training, are analogous to folk lore, or traditional mythology, of which they are the rhythmic expression.

The folk dance is a distinct form of dancing which is neither social nor theatrical, but lies between the two classes.

The subjects of the folk dances range from the simple child's singing game to the representation of industrial operations, weaving, shoemaking, etc., and often run into acrobatic feats.

The various nations of Europe have their individual folk dances, which differ one from the other in accordance with the different national characteristics. These dances are taught at the Alviene Schools in the most authentic manner by specialists, and thus the atmosphere of the dance is more perfectly preserved than would be the case were the characteristics limited solely to the principles of the art of dancing.

CERTIFICATE OF GRADUATION

Students pursuing any of the various courses offered by the "Alviene" and attaining the prescribed standard, will be graduated, receiving a diploma indicating the character of the studies and work accomplished, signed and approved by the Faculty of the "Alviene Schools."

In addition to the regular schedule there are Saturday and Evening Classes designed to meet the needs of teachers, professional people and of those who are otherwise engaged during the usual school-day hours.

The course is of three months' duration and includes instruction from a number of instructors in the different dance studies and related arts with dance technique as it applies to professional training. It is more rigorous and complete than the usual normal course.

Toe Dances, Interpretative, Nature, Classic and Russian dances are taught in great detail, also the usual story and Pantomimic dances. These dances are unusually novel and unique. For those who want to be up-to-date, a mild form of American Tap and Step dances are included in the course. Pantomimic and interpretation are necessary vital studies and are given in connection with the Dance.

American Classic Dances are the Dances of to-day. American Classic Dances to American Music on American subjects and arranged by Mr. Alviene, an American Master; these dances of our own country are the Artistic Sensation of the hour. Some are included in the Normal Course.

Tuition fee (3-month course) \$150
One Month \$60
Sessions every day, Saturdays and Holidays excepted.

The feature of the Alviene Normal Teachers Course is that the dances taught attract the most desirable class of pupils which means artistic prestige and financial success. Then too, the Alviene Course comprises a broader variety of up-to-date dances including the new American Classic dances also tap and step dances and a large list of other Novelties in Interpretative and Story Dances.



W. Ramsdell



The Astairs

JUVENILE DEPARTMENT

The Children's Hour—It is the hour of sheer delight, of unspoiled simplicity, of hope and yearning for the future. Out of this hour comes the great things in the days ahead.

Our Juvenile Department combines a knowledge of the child's psychology and requirements with human instincts, love of the child and adaptability.

In this department children are taught dramatic arts and dancing in all its phases as part of the flowering life and instincts of the child.

There are classes in the technique of the dance, including side practice and artistic pantomime, Spanish dances, French dances, Serpentine dances, Scardes, Russia and Hungarian dances, classic, nature and historic and all styles of toe dancing, also step dancing, such as buck, wing, waltz, clog, soft-shoe dances, jigs, reels, the dances of all nations, and others.

In addition to this instruction there is a special series of mild physical exercises designed to build up a child's breathing apparatus, muscular tissues and general health. The children are taught to breathe properly, to use their voices correctly, to read and recite with vocal and physical expression. Careful attention is given to the cultivation of refined manners and correct deportment.





Master Carlin



Ethel Mary Oakland



Dorothy Lull



Tom Carlin



The Morvays

Showing Pupils of "The Alviene" Children's Classes.



Clare Daniels



Arnold Grazer



Muriel Halliday

RATES OF TUITION

JUVENILE DEPARTMENT

Regular Classes in Fancy, Toe, Classic, Interpretive and Character Stage Dancing.

COURSE J No. 1. Ten weeks' course in Dance Technique and Dances every Saturday at 11 a. m. . . . \$11.00

COURSE J No. 2. Twenty lesson course, instruction and schedule same as Course J No. 1. \$20.00

COURSE J No. 3. Children's Class in Song Numbers, Acts, Sketches, Monologues. Not less than eight consecutive weeks, one lesson weekly. \$12.00

COURSE J No. 4. Twenty consecutive weeks. Instruction and schedule same as Course J No. 3. . . . \$28.00

COURSE J No. 5. Speech and Allied Arts for Acting, Reciting and Entertaining. Ten weeks, every Saturday at 10 A. M. \$11.00

COURSE J No. 6. Twenty lesson course, instruction and schedule same as Course No. 5. \$20.00

COURSE J No. 7. For Photo-Play Class in Expression, Dramatic Action, Pantomime, Studio Rehearsals in Screen Scenes and Make-up. Ten weeks every Saturday at 10 A. M. \$11.00

COURSE J No. 8. Special four month Combination Course in Dramatic and Related Arts, comprising studies in Voice, Dramatic Reading and Acting, Pantomime, Dramatic Action, Make-up and practical stage rehearsals and public appearances in plays on the school stage. Technical studies and rehearsals twice weekly, each Wednesday (after school hours) and Saturdays \$60.00

COURSE J No. 9. Four month course. The studies are the same as quoted in J No. 8 Course, with the exception that Musical Plays are produced instead of Dramatic Plays. (Only pupils qualifying in dancing are eligible to this course.) \$60.00



Rose and Jean
Rodika

PRIVATE LESSONS

Single lessons or courses of private instruction in any study may be arranged for at any time. Special rates accorded to children.

Individual Private Lessons are available at any time of the year. A course of private instruction in any department of the School may be arranged for by any one not a member of its regular classes.

NOTE: For entrance to any Department of the Alviene School of Dance Arts, fill in this form.

APPLICATION FOR ENROLLMENT

Not to be forwarded unless accompanied by Registration Fee.

**“Alviene School of
Dance Arts”**

Only a limited number of students being accepted in each course, applicants are urged to send in their application as far in advance as possible, accompanied by a registration fee of \$30, which amount will be deducted from the tuition fee upon entering.



Claude M. Alviene, President
M. C. Irwin, Sec'y

A. U. S. I. S., Inc.

225 West 57th Street, near Broadway
New York, N. Y.

The management reserves the right, at its own discretion, to refund the registration fee and decline to accept the applicant as a student. Discipline and punctuality are strictly enforced at all times. This institution is managed under the same rigid rules that are maintained at any first-class theatre.

19.....

I hereby make application to the “Alviene Schools” to enter, as a student, in.....Dancing
(Mark style of dancing desired)

I herewith enclose a registration fee of.....Dollars \$.....
to reserve a reservation in Course No.....

by.....
(Mark post-office or express money-order, check or registered letter)
quoted at.....Dollars
(State tuition fee of course selected)

beginning on the..... day of..... 19.....
A new course begins on the second Tuesday of each month, in every department of Dancing, unless on a Holiday, when the opening takes place the day following.
Students for private lessons may enter at any time by registering in advance.

Signature.....
(State name in full)

Home Address.....

Remarks.....

X.....
(If under twenty-one years of age have your Father, Mother, or Guardian sign in space marked x)

Registrant

GREAT TALENT OFTEN HESITATES

An experience of over twenty-five years proves conclusively that many, unknowingly, possess great talent, which they for some reason neglect to develop.

"Latent, among the people of our country, is all kinds of artistic talent, much of which, unfortunately, goes to waste."—From an address by Otto Kahn

Talent does not always manifest itself upon the surface until the spark of practice awakens it into life. It requires more than an ordinary expert to reveal hidden talent; for this reason the "Alviene" will give examination gratis to all interested aspirants who are not sure they possess the necessary qualification and render an impartial report. Are not the finest precious stones imbedded in the deepest earth? Talent is a diamond in the rough, which practice polishes and reveals in all its brilliancy.

The stage always welcomes new and unusual talent. *You* may possess exactly what is required—a hidden mine of talent that awaits developing.

It is the Alviene School's function, through its Consulting Service, to analyze you and reveal the talent that you may unknowingly possess.

The "ALVIENE SCHOOLS" comprise the following departments:

Note
This book
pertains to
Dance and
Expressive
Arts
exclusively.
For
catalogue
of other
departments
address
Assistant
Secretary
"Alviene
Schools"
enclosing
twelve
cents in
stamps.

The Alviene School of Dramatic Arts,
The Alviene School of Speech Arts,
The Alviene Institute of Photo-Play,
The Alviene School of Opera,
The Alviene School of Vaudeville,
The Alviene School of Dance Arts.

The tuition charges are in proportion to the course selected and the length of the term.

The larger the course, the better you are equipped.

Small courses equip students for small parts.

The very small courses are preparatory only.

Complete courses fit pupils for larger opportunities, which means, their services should have greater commercial value.



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